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ABSTRACT

This guide outlines a minimal expectations program which provides for a competency-based language arts education for the seventh, eighth, and ninth grader. The book is divided into the following main sections: language--listening, reading, word study, semantics, language structure, and speaking; literature--fiction and non-fiction; and composition--expository writing and creative writing. Each major section contains the following information: (1) teacher objectives, (2) student objectives, (3) minimal performance expectations, (4) suggested activities and ideas, and (5) suggested resources. The appendix contains a description of various teaching techniques, descriptions of four organizational patterns, samples of pre- and post-tests for diagnostic purposes, evaluation suggestions, an outline for a lesson plan, a student attitude inventory, and a list of adopted texts for language arts, grades 7-12. (LL)

ED 088 071

CS 201 027

Language Arts in the Junior High Years:

Exploration · Stimulation

Preparation

Metropolitan Nashville Public Schools
Nashville, Tennessee

A Language Arts resource prepared for grades seven through nine,

September, 1973.

Metropolitan Nashville Public Schools
2601 Bransford Avenue
Nashville, Tennessee 37204

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Preface

This guide is based on two assumptions. One assumption is that the Language Arts program of the Metropolitan Nashville Public Schools should have a valuable measure of uniformity and articulation. The other is that creativity and initiative of the individual Language Arts teacher must be protected.

In recognition of the first assumption, this guide outlines a minimal expectations program, which provides for a competency-based Language Arts education for the seventh, eighth, and ninth graders in our schools.

If teachers value a program that is efficient, integrated, and open-ended, this guide is a means to that end. This resource in no way presents the scope of a total course of study. Every teacher will do more than is outlined in this book, but no teacher will do less. Having a plan by which language experiences will progress will enable teachers to defend and be accountable for their curriculum.

The second assumption supports the teacher in his freedom to meet the needs of individual classes and students. This guide fails in its purpose if it does not reinforce the idea of creativity and individualization in teaching. The suggestions in the guide are in no way to be construed as prescriptions of how the objectives are to be reached; always a teacher must use material judiciously selected to provide successful experiences for the student.

It is the hope of the curriculum committee that this work will stimulate the creation of similar and better materials and resources that are tailored to the needs of a particular teacher and a particular class at a particular time and place.

Rationale

We propose the junior high school years as a period of time in which the Language Arts teacher provides opportunities which prepare the student with a strong foundation in reading, writing, speaking, and thinking skills.

We further propose this as a time for the student and teacher to explore together creative uses of the language, the process of valuing, and the complexity and rewards of successful interpersonal relationships.

In addition, we propose that the junior high school teacher place a priority on stimulating the student to develop a sense of reality and discover pleasure in creative extensions of himself.

To provide a unity of purpose and a framework to support the preceding propositions, this guide has been prepared on behalf of the Language Arts teachers in the junior high schools of the Metropolitan Nashville Public Schools.

In preparing this publication, the curriculum committee was governed by the following theses:

(Concerning the student)

We respect the prerogatives of youth.

We observe with interest the student's metamorphosis toward self-discovery.

We recognize the need for channeling his boundless energy.

We accept the student as he is and set no limits on the development of his potential.

(Concerning the teacher)

We believe in the initiative and creative ability of the teachers for whom this guide is designed.

We respect the right of the teacher to formulate his own means for achieving the broad goals set forth in this publication.

We acknowledge the diverse personalities and skills of individual teachers and encourage utilization of their special interests.

We recognize the parameters of the Language Arts curriculum and subscribe to a well-ordered and integrated program of language, literature, and composition.

We recognize the need for the Language Arts teacher to individualize his program of studies in order to meet the challenge of the academically deficient student without sacrificing the quality of instruction for the more advanced.

We encourage the teacher's utilization of a multiplicity of resources and a variety of measures for evaluation.

We support the abundant use of activities that would provide opportunities for the student to practice skills and learning concepts.

We value a Language Arts curriculum which reflects affective, as well as cognitive, objectives.

How this book is arranged...

The following paragraphs will elaborate on the divisions of the book, the significance of the coding system, the information in each main section, the references made to the cognitive, affective, and psychomotor domains, and the items included in the supplementary section.

The book is divided into three main divisions--LANGUAGE, LITERATURE, AND COMPOSITION. These large segments have been subdivided to effect both a horizontal and vertical overview of the total program:

1.0 LANGUAGE →	2.0 LITERATURE →	3.0 COMPOSITION
1.1 Listening	*2.1 Fiction*	*3.1 Expository Writing*
1.2 Reading	*2.2 Non-Fiction*	*3.2 Creative Writing*
1.3 Word Study		
1.4 Semantics		
1.5 Language Structure		
1.6 Speaking		
1.7 Study Skills		

Success with LITERATURE or COMPOSITION comes easier if LANGUAGE study has been successful. "Study Skills" are more readily learned if "Listening" and "Reading" skills have been developed. On a continuum, "Listening" would be the most basic skill and "Creative Writing," the most advanced.

The coding system is an arbitrary one, used only as a basis for ease in cross-referencing activities and resources. LANGUAGE is designated 1.0. The first subdivision under LANGUAGE, "Listening," is coded 1.1. Any smaller subdivisions under "Listening" would add the number 1 and increase progressively: 1.11, 1.12, 1.13.

Each major section contains the following information: (1) Teacher Objectives, (2) Student Objectives, (3) Minimal Performance Expectations, (4) Suggested Activities and Ideas, and (5) Suggested Resources.

The teacher and student objectives are stated in broad terms of performance. The minimal performance expectations indicate the lowest level of Language Arts achievement that the majority of the students completing junior high school should accomplish. The activities, ideas, and resources are suggested and not prescribed.

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page--whenever applicable-- in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P. These classifications are intended to promote a Language Arts program which has a meaningful balance between knowledge and aesthetics, as well as physical involvement.

Bloom's *Taxonomy of Education Objectives in the Cognitive Domain* is condensed below:

Level I. KNOWLEDGE. Recall of specifics and universals. The knowledge objectives emphasize the processes of remembering.

Level II. COMPREHENSION. The lowest level of understanding. The emphasis is on grasp of meaning without being able to make use of the material or idea in relationships or to see its fullest implications.

Level III. APPLICATION. The use of principles or generalizations in particular and concrete situations.

Level IV. ANALYSIS. The breakdown of an idea or communication into its parts in such a way that their relationship is made clear.

Level V. SYNTHESIS. The putting together of elements or parts to form a whole which was not clearly there before, such as in combining concepts, formulating hypotheses, or development of a plan or task.

Level VI. EVALUATION. Use of criteria to make judgments, such as assess accuracy of a statement or comparing and contrasting recognized works.

Krathwohl's *Taxonomy of Educational Objectives in the Affective Domain* is condensed below:

Level I. RECEIVING. A willingness to respond to the environment. In teaching, it is the securing the attention of the student.

Level II. RESPONDING. A commitment to act on the part of the receiver (for example, in reading assigned lessons, completing extra work beyond assignments, or seeking out activities on one's own volition).

Level III. VALUING. The worth that is placed on things or phenomenon that affects behavior. A commitment to an underlying value that causes a person to set his pricrities on the way he acts.

Level IV. ORGANIZATION. The building of an organized value system. The forming of judgments and conceptualizing.

Level V. CHARACTERIZATION BY A VALUE OR VALUE COMPLEX. The established system of behavior that has emerged to characterize an individual. The development of a philosophy of life.

The *Appendix*, the final section of this book, contains

- a variety of teaching techniques;
- descriptions of four organizational patterns: (1) one type of team-teaching, (2) a rotation program, (3) a cooperative teaching plan, and (4) suggestions for organizing a reading program in Language Arts;
- samples of a pre-test and post-test on nouns and a pre-test in reading that may be used for diagnostic purposes;

- alternative evaluation instruments to be used other than the customary grading system;
- an outline for a lesson plan;
- a student attitude inventory; and
- a list of the adopted texts for Language Arts, Grades 7-12.

A distinctive feature of the first edition of this publication was its looseleaf format, which provided ease in inserting lesson plans, updating resources, and adding enrichment materials.

1.0 LANGUAGE

TEACHER OBJECTIVES

To facilitate the student's learning process in LANGUAGE, the teacher will

- *Arrange activities designed to develop reading skills and improve comprehension;*
- *Acquaint students with various tools for self-directed learning;*
- *Encourage vocabulary development and generate an interest in the evolution of words;*
- *Relate language structure to clarity and orderliness in thinking, speaking, and writing;*
- *Lead students to incorporate good listening and speaking habits into their daily communications; and*
- *Stimulate an interest in the power of language.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Use basic reading skills to increase comprehension;*
- *Employ study skills to facilitate his learning process;*
- *Utilize word study to expand and enrich his vocabulary;*
- *Analyze his language critically and use it effectively;*
- *Demonstrate an understanding of language structure;*

STUDENT OBJECTIVES *continued*

- *Recognize the power of language as a tool of communication;*
- *Speak expressively and demonstrate good listening habits;*
- *Integrate skills of speaking, listening, reading, and writing; and*
- *Describe the interaction of language, logic, and emotion.*

In reaching these goals, the student will demonstrate competencies in

1.1 Listening

1.2 Reading

1.3 Word Study

1.4 Semantics

1.5 Language Structure

1.6 Speaking

1.7 Study Skills

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

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Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.1 Listening
+			Demonstrate the ability to concentrate in a listening situation.
+	+		Organize and recall information presented orally.
	+		Identify the tone of a speaker.
+	+	+	Apply the techniques of listening to various occasions.
	+	+	Practice listening skills in improving social relationships.
			1.2 Reading
			1.21 VISUAL DISCRIMINATION
+			Recite and write the alphabet correctly.
+			Exhibit competence in reading orally the 220 sight words on the Dolch l
			1.22 SOUNDS
+			Use the relationship between sounds and letters to decipher new words.
			1.23 WORD STRUCTURE
+			Identify the number of syllables in a word according to the sound and structure of the word.
+	+		Recognize root words and relate the meaning of these to the meaning of the total word.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
strate the ability to concentrate in a listening situation.	+		
ize and recall information presented orally.	+		
ify the tone of a speaker.	+	+	
the techniques of listening to various occasions.	+		
ice listening skills in improving social relationships.		+	
DISCRIMINATION			
and write the alphabet correctly.	+		+
t competence in reading orally the 220 sight words on the Dolch list.	+		
e relationship between sounds and letters to decipher new words.	+		
TRUCTURE			
fy the number of syllables in a word according to the sound and ure of the word.	+		
ize root words and relate the meaning of these to the meaning of tal word.	+		

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.23 WORD STRUCTURE *continued*
+	+		Separate compound words and contractions into their component parts an define the words on this basis.
+	+		Identify prefixes and suffixes--including inflectional endings--and de mine how these additions affect the meaning of the root word.
+	+	+	Apply a knowledge of letter/sound relationships and spelling principle to spell unfamiliar words.
			1.24 WORD MEANING
+	+		Distinguish between synonyms, antonyms, and homonyms.
+	+		Differentiate between words easily confused due to sound, spelling, or meaning similarities.
	+	+	Infer the meaning of new words by applying techniques of contextual analysis.
		+	Devise and complete word and sentence analogies.
			1.25 SENTENCE MEANING
+			Recognize the sentence as the written or oral expression of a complete idea or feeling.
+			Distinguish between declarative, interrogative, imperative, and exclam tory sentences and illustrate the value of these in conveying clear ve bal and non-verbal meanings.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
STRUCTURE *continued*			
rate compound words and contractions into their component parts and ne the words on this basis.	+		
tify prefixes and suffixes--including inflectional endings--and deter- how these additions affect the meaning of the root word.	+		
y a knowledge of letter/sound relationships and spelling principles pell unfamiliar words.	+		
MEANING			
inguish between synonyms, antonyms, and homonyms.	+		
erentiate between words easily confused due to sound, spelling, or ing similarities.	+		
r the meaning of new words by applying techniques of contextual ysis.	+		
se and complete word and sentence analogies.	+		
ENCE MEANING			
gnize the sentence as the written or oral expression of a complete or feeling.	+		
inguish between declarative, interrogative, imperative, and exclama- sentences and illustrate the value of these in conveying clear ver- and non-verbal meanings.	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.26 PARAGRAPH MEANING
+	+		Identify the main idea of a paragraph.
+	+		Delineate the details in a paragraph which support the main idea.
			1.27 CLASSIFYING
+	+		Organize objects into progressively difficult categories using both t inductive and the deductive approach.
	+	+	Formulate an outline in correct form and defend the outline as an ord guide to improved reading.
			1.28 RELATIONSHIPS
+			Point out similarities between people, places, and events and use the in making comparisons.
	+		Distinguish between differences in people, places, and events and dev contrasts based on these differences.
	+		Identify progressively more obscure cause-and-effect relationships.
		+	Relate pronouns to their correct antecedents both in reading and spea
			1.29 SEQUENCE
	+	+	Arrange a series of events in a natural or logical order.
	+	+	Explain the relationship between time and an orderly progression of e
			1.210 INFERENCES
		+	Verbalize the author's purpose in writing specific prose or poetry.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
GRAPH MEANING			
tify the main idea of a paragraph.	+		
neate the details in a paragraph which support the main idea.	+		
SIFYING			
nize objects into progressively difficult categories using both the ctive and the deductive approach.	+		
ulate an outline in correct form and defend the outline as an orderly e to improved reading.	+	+	
TIONSHIPS			
t out similarities between people, places, and events and use these aking comparisons.	+		
inguish between differences in people, places, and events and develop rasts based on these differences.	+		
tify progressively more obscure cause-and-effect relationships.	+		
te pronouns to their correct antecedents both in reading and speaking.	+		
ENCE			
nge a series of events in a natural or logical order.	+	+	
ain the relationship between time and an orderly progression of events.	+		
RENCES			
alize the author's purpose in writing specific prose or poetry.	+	+	

Level			1.0 LANGUAGE: *Student Performance Objectives*
7	8	9	
			1.210 INFERENCES *continued*
		+	Infer ideas, feelings, or events from a reading selection and distinguis between facts given and inferences made.
		+	Make judgments and draw conclusions about circumstances, characters, an events relying on both facts and inferences.
			1.3 Word Study
			1.31 SPELLING
+			Demonstrate correct spelling of months of the year, main holidays, and the days of the week.
+			Spell correctly the names and abbreviations of our fifty states and all written numbers, one through ninety-nine.
+			Demonstrate that he can correctly spell homonyms and words that are confused by similarity of construction (dairy-diary).
+	+	+	Show that he is cognizant of the rules of spelling and can apply them t his writing.
+	+	+	Demonstrate that he can use the skills of phonetic and structural analy to improve his spelling.
+			Justify the practice of alphabetizing.
			1.32 VOCABULARY
+			Define words in given paragraphs and sentences using contextual clues.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
ENCES *continued*			
ideas, feelings, or events from a reading selection and distinguish en facts given and inferences made.	+	+	
judgments and draw conclusions about circumstances, characters, and s relying on both facts and inferences.	+	+	
ING			
trate correct spelling of months of the year, main holidays, and ys of the week.	+		
correctly the names and abbreviations of our fifty states and all en numbers, one through ninety-nine.	+		
trate that he can correctly spell homonyms and words that are con- by similarity of construction (dairy-diary).	+		
hat he is cognizant of the rules of spelling and can apply them to iting.	+		
trate that he can use the skills of phonetic and structural analysis rove his spelling.	+		+
y the practice of alphabetizing.	+	+	
LARY			
words in given paragraphs and sentences using contextual clues.	+		

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.32 VOCABULARY *continued*
+	+		Utilize dictionary skills in recognizing the varied meanings of words according to their use.
			Exhibit a working knowledge of words being added to the language as t result of modern inventions, new techniques, etc.
		+	Show an awareness of regional differences in vocabulary.
		+	Utilize analogies to determine the meanings of words.
			1.33 HISTORY OF THE LANGUAGE
+	+		Recognize a variety of explanations offered to explain how and why ma first developed and used oral language for communication.
		+	Support our language as a result of centuries of growth and change.
			1.34 LEVELS OF USAGE
	+	+	Relate style and degree of formality in language to varied social sit
		+	Determine the level of usage in written and spoken language.
			1.4 Semantics
+	+	+	Utilize context to determine or influence meaning.
	+	+	Analyze the emotional and persuasive techniques used in advertising.
+	+	+	Differentiate between statements of fact and statements of opinion.

	Domain		
1.0 LANGUAGE: *Student Performance Objectives*	C	A	P
CABULARY *continued*			
ilize dictionary skills in recognizing the varied meanings of words cording to their use.	+		+
hibit a working knowledge of words being added to the language as the sult of modern inventions, new techniques, etc.	+	+	
ow an awareness of regional differences in vocabulary.	+	+	
lize analogies to determine the meanings of words.	+	+	
STORY OF THE LANGUAGE			
cognize a variety of explanations offered to explain how and why man rst developed and used oral language for communication.	+	+	
pport our language as a result of centuries of growth and change.	+	+	
ELS OF USAGE			
late style and degree of formality in language to varied social situations.	+	+	
ermine the level of usage in written and spoken language.	+	+	
lize context to determine or influence meaning.	+		
lyze the emotional and persuasive techniques used in advertising.	+	+	
ferentiate between statements of fact and statements of opinion.	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.4 Semantics (*continued*)
		+	Express an awareness of the emotional and psychological meanings people attach to words.
		+	Judge the validity of an opinion.
		+	Compare and contrast spoken and written language.
		+	Recognize false or faulty reasoning in advertising and propaganda appea
			1.5 Language Structure
			1.51 PARTS OF SPEECH
+			Show an understanding of the noun concept.
+			Utilize knowledge of relationships of words to transform words in a sentence.
+	+		Relate time to verb usage.
	+	+	Relate specific word choice to the effectiveness of expression.
			1.52 SENTENCE STRUCTURE
+	+	+	Recognize order in language.
+	+		Demonstrate an understanding of sentence patterns.
+	+		Demonstrate an understanding of sentence types.
+	+		Show an understanding of the function of signaling devices in writing a reading.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
continued)			
ss an awareness of the emotional and psychological meanings people h to words.	+	+	
the validity of an opinion.	+	+	
re and contrast spoken and written language.	+	+	
nize false or faulty reasoning in advertising and propaganda appeals.	+	+	
ructure			
OF SPEECH			
an understanding of the noun concept.	+		
ze knowledge of relationships of words to transform words in a nce.	+		
e time to verb usage.	+		
e specific word choice to the effectiveness of expression.	+	+	
NCE STRUCTURE			
nize order in language.		+	
strate an understanding of sentence patterns.	+		
strate an understanding of sentence types.	+		
an understanding of the function of signaling devices in writing and ng.	+		

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.53 PUNCTUATION AND CAPITALIZATION
	+		Explain the usefulness of punctuation in arriving at sentence meaning.
+	+		Demonstrate a working knowledge of the uses of capitalization.
			1.6 Speaking
+			Demonstrate an understanding of the relationship between verbal and no verbal communication.
	+		Convey an appearance of confidence in speaking situations.
	+	+	Utilize acquired skills in articulating words, thoughts, and feelings.
			1.7 Study Skills
			1.71 NOTE-TAKING
+			Recognize the central idea in a paragraph.
+			Read for key points in a selection.
+			Demonstrate an understanding of the purpose of bold-face type in a tex
+	+	+	Recognize the value of note-taking in the preparation of assignments.
+	+		Recognize the author's purpose in writing an article.
	+		Select words, phrases, and sentences which are relevant to a given top
	+	+	Apply a knowledge of the techniques of paraphrasing.

1.0 LANGUAGE. *Student Performance Objectives*	Domain		
	C	A	P
ATION AND CAPITALIZATION			
n the usefulness of punctuation in arriving at sentence meaning.	+	+	
trate a working knowledge of the uses of capitalization.	+	+	
trate an understanding of the relationship between verbal and non- communication.	+	+	
an appearance of confidence in speaking situations.	+	+	+
e acquired skills in articulating words, thoughts, and feelings.	+	+	+
AKING			
ize the central idea in a paragraph.	+		
or key points in a selection.	+		
trate an understanding of the purpose of bold-face type in a text.	+		
ize the value of note-taking in the preparation of assignments.		+	
ize the author's purpose in writing an article.	+		
words, phrases, and sentences which are relevant to a given topic.	+		
a knowledge of the techniques of paraphrasing.	+		

Level			
7	8	9	1.0 LANGUAGE: *Student Performance Objectives*
			1.71 NOTE-TAKING *continued*
		+	Describe the importance of non-verbal communication in note-taking.
		+	Demonstrate an understanding of basic outlining skills.
		+	Formulate an outline from a lecture or text.
		+	Apply the skills of skimming and scanning to locate information.
			1.72 REFERENCE AND LIBRARY RESOURCES
+			Classify types of resource materials.
+	+	+	Identify sources of desired information.
+	+		Use a systematic procedure to locate resources in a library.
	+		Demonstrate an understanding of the parts of a book.
		+	Combine a mastery of dictionary skills with his reading and writing ex
		+	Facilitate independent study by his confidence in his ability to locat resources.
			1.73 PENMANSHIP
+	+		Recognize legible handwriting as extending courtesy to the reader.
	+	+	Support legible handwriting as a prime factor in accurate written comm
+	+	+	Utilize legible handwriting.

1.0 LANGUAGE: *Student Performance Objectives*	Domain		
	C	A	P
TAKING *continued*			
ibe the importance of non-verbal communication in note-taking.	+	+	
strate an understanding of basic outlining skills.	+		
late an outline from a lecture or text.	+		
the skills of skimming and scanning to locate information.	+		
ENCE AND LIBRARY RESOURCES			
ify types of resource materials.	+		
ify sources of desired information.	+		
systematic procedure to locate resources in a library.	+	+	
strate an understanding of the parts of a book.	+		
ne a mastery of dictionary skills with his reading and writing experiences.	+		
itate independent study by his confidence in his ability to locate rces.	+	+	
NSHIP			
nize legible handwriting as extending courtesy to the reader.		+	
rt legible handwriting as a prime factor in accurate written communication.		+	
ze legible handwriting.		+	+

Level 7	Level 8	Level 9	1.0 LANGUAGE: *Activities and Ideas*
			1.1 Listening
+			Tape a message, song, etc., for the students to hear. Tell them befo it is played what to listen for. Encourage careful concentration as tape will not be stopped. Use some evaluative measure to check the accuracy in listening.
	+		Following Directions. To small groups give ingredients for making fu Arrange for each group to have a hot plate. Encourage careful listen to the instructions being played from a tape--or read aloud by the te (Let the students eat their product if they like.)
		+	Choose someone in the class as a partner and try to write down every he says in a given time period. (A variation may be to condense each thought he speaks.)
			1.2 Reading
			1.21 VISUAL DISCRIMINATION
+			Allow groups of students to sing the alphabet, set to different tunes.
+			Have students write the alphabet, both capital letters and small ones. (This can be used as a diagnostic technique to determine which studen need further help.)
+			After having the student copy a list of ten words off the board, give a dictionary. The first student to find each of these words in the dictionary and write down the page number on which it is found is the winner.
+			Alphabetical Nouns. Seat students in a circle and ask one to name an which begins with A. The student to this person's right names an obj

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
ing			
Tape a message, song, etc., for the students to hear. Tell them before it is played what to listen for. Encourage careful concentration as the tape will not be stopped. Use some evaluative measure to check the accuracy in listening.	+		+
Following Directions. To small groups give ingredients for making fudge. Arrange for each group to have a hot plate. Encourage careful listening to the instructions being played from a tape--or read aloud by the teacher. (Let the students eat their product if they like.)	+	+	+
Choose someone in the class as a partner and try to write down every word e says in a given time period. (A variation may be to condense each thought he speaks.)	+		+
ISUAL DISCRIMINATION			
llow groups of students to sing the alphabet, set to different tunes.	+		+
ave students write the alphabet, both capital letters and small ones. (This can be used as a diagnostic technique to determine which students eed further help.)	+		+
fter having the student copy a list of ten words off the board, give him dictionary. The first student to find each of these words in the ictionary and write down the page number on which it is found is the inner.	+		+
lphabetical Nouns. Seat students in a circle and ask one to name an object hich begins with A. The student to this person's right names an object	+		+

Level

7 | 8 | 9

1.0 LANGUAGE: *Activities and Ideas*

1.21 VISUAL DISCRIMINATION *continued*

which begins with B, the next with C and so on. If a student fails t come up with a word in a given time, he is eliminated. (This may als be done with verbs and adjectives.)

+ Alphabetical Adjectives. Give students the first few words of a sent such as "My son Mark is ...". Students must supply describing words, written in alphabetical order.

+ Allow students to work in pairs using the Dolch flash cards in the Webster Reading Kit.

+ Reinforce sight word practice using the "Sight Word Bingo" game.

+ Type the sight words in groups of three. Call out one word from each and have students check this word on their papers.

+ Provide for each student to practice reading aloud the 220 words on th Dolch list before he reads the words to the teacher. (This is a diag technique; these words should be overtaught.)

+ Dolch List

a
about
after
again
all
always
am
an
and
any

better
big
black
blue
both
bring
brown
but
buy
by

done
don't
down
draw
drink
eat
eight
every
fall
far

get
give
go
goes
going
good
got
green
grow
had

I
if
into
in
is
it
its
jump
just
keep

many
may
me
much
must
my
myself
never
new
no

out
over
own
pick
play
please
pretty
pull
put
ran

she
show
sing
sit
six
sleep
small
so
some
soon

these
they
think
this
those
three
to
today
togethe
too

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
JAL DISCRIMINATION *continued*			
ch begins with B, the next with C and so on. If a student fails to e up with a word in a given time, he is eliminated. (This may also done with verbs and adjectives.)			
habetical Adjectives. Give students the first few words of a sentence as "My son Mark is ...". Students must supply describing words, ten in alphabetical order.	+		
w students to work in pairs using the Dolch flash cards in the ter Reading Kit.	+		+
force sight word practice using the "Sight Word Bingo" game.	+		+
the sight words in groups of three. Call out one word from each group have students check this word on their papers.	+		+
ide for each student to practice reading aloud the 220 words on the h list before he reads the words to the teacher. (This is a diagnostic nique; these words should be overtaught.)	+		
Dolch List	+		

Dolch List

t
r
n
ys

better
big
black
blue
both
bring
brown
but
buy
by

done
don't
down
draw
drink
eat
eight
every
fall
far

get
give
go
goes
going
good
got
green
grow
had

I
if
into
in
is
it
its
jump
just
keep

many
may
me
much
must
my
myself
never
new
no

out
over
own
pick
play
please
pretty
pull
put
ran

she
show
sing
sit
six
sleep
small
so
some
soon

these
they
think
this
those
three
to
today
together
too

wash
we
well
went
were
won't
when
where
which
white

Level

7 8 9

1.0 LANGUAGE: *Activities and Ideas*

Dolch List

are
around
as
ask
at
ate
away
be
because
been
before
best

call
came
can
carry
clean
cold
come
could
cut
did
do
does

fast
find
first
five
fly
for
found
from
four
full
funny
gave

has
have
he
help
her
here
him
his
hold
hot
how
hurt

kind
know
laugh
let
light
like
little
live
long
look
made
make

not
now
of
off
old
on
once
one
only
open
or
our

read
red
ride
right
round
run
said
saw
say
see
seven
shall

start
stop
take
tell
ten
thank
that
the
their
them
then
there

try
two
under
up
upon
us
use
very
walk
want
warm
was

1.22 SOUNDS

7	8	9	
+			Call out a list of words and have students write the beginning consona sound. Repeat this activity having students write final consonant sou (This is a good diagnostic activity. It may also be done with picture
+			Call out words and have students write down the long vowel sounds they Repeat this activity using words with short vowels. (*Teachers Guide f Remedial Reading* by Kottmeyer is a good resource. This activity is al diagnostic technique.)
+			Repeat the above activity giving words with consonant blends.
+			Students are given a consonant blend. In a designated amount of time student is to write as many words as he can which contain that blend. person with the largest number is the winner.
+			Students make up simple nonsense words and ask the class to spell them

Dolch List

	call	fast	has	kind	not	read	start	try	who
und	came	find	have	know	now	red	stop	two	why
	can	first	he	laugh	of	ride	take	under	will
	carry	five	help	let	off	right	tell	up	wish
	clean	fly	her	light	old	round	ten	upon	with
	cold	for	here	like	on	run	thank	us	work
y	come	found	him	little	once	said	that	use	would
	could	from	his	live	one	saw	the	very	write
ause	cut	four	hold	long	only	say	their	walk	yellow
n	did	full	hot	look	open	see	them	want	yes
ore	do	funny	how	made	or	seven	then	warm	you
t	does	gave	hurt	make	our	shall	there	was	your

NDS

	Domain		
	C	A	P
l out a list of words and have students write the beginning consonant nd. Repeat this activity having students write final consonant sounds. is is a good diagnostic activity. It may also be done with pictures.)	+		+
l out words and have students write down the long vowel sounds they hear. eat this activity using words with short vowels. (*Teachers Guide for edial Reading* by Kottmeyer is a good resource. This activity is also a gnostic technique.)	+		+
eat the above activity giving words with consonant blends.	+		+
dents are given a consonant blend. In a designated amount of time each dent is to write as many words as he can which contain that blend. The son with the largest number is the winner.	+		+
dents make up simple nonsense words and ask the class to spell them orally.	+		+

Level			
7	8	9	
			1.22 SOUNDS *continued*
+			Rhyme Rage. Place students in a circle. The leader says a word and t student to his right must say a word which rhymes. This continues unt someone fails to make a rhyme and consequently is eliminated from the circle. The last person to make a correct rhyme starts a new sequence
			1.23 WORD STRUCTURE
+	+		Increase student's competence in prefixes and suffixes--including inflectional endings--by using the "Word Wheels," which accompany the Webster Reading Kit.
+	+		Root Books. Prepare four cards for each root word to be practiced usi a different key word on each card. For example:

rains	rained	raining	rainy
rainy	rainy	rains	rained
raining	raining	rainy	raining
rained	rains	rained	rains

Deal each player six cards asking the students to arrange them accordi common roots. If he has all four cards for one "book," he places this "book" on the table. The player to the dealer's right calls out a wor one of his cards other than a key word. If a player at the table has word as a key word, he must give that card to the person who called th word. A person's turn continues until no one has the card with the ke word called. At this point the player draws a card from the deck, whi is face down on the table, and discards. The winner is the person who able to make the most books.

		Domain	
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
NDS *continued*			
me Rage. Place students in a circle. The leader says a word and the dent to his right must say a word which rhymes. This continues until eone fails to make a rhyme and consequently is eliminated from the cle. The last person to make a correct rhyme starts a new sequence.	+		+
D STRUCTURE			
rease student's competence in prefixes and suffixes--including in- ctional endings--by using the "Word Wheels," which accompany the ster Reading Kit.	+		+
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rains	rained	raining	rainy
rainy	rainy	rains	rained
raining	raining	rainy	raining
rained	rains	rained	rains

l each player six cards asking the students to arrange them according to non roots. If he has all four cards for one "book," he places this ok" on the table. The player to the dealer's right calls out a word on of his cards other than a key word. If a player at the table has the d as a key word, he must give that card to the person who called the d. A person's turn continues until no one has the card with the key d called. At this point the player draws a card from the deck, which face down on the table, and discards. The winner is the person who is e to make the most books.

Level 7	Level 8	Level 9	1.0 LANGUAGE: *Activities and Ideas*
			1.23 WORD STRUCTURE *continued*
+	+		Circle Words. Cut three concentric circles out of heavy cardboard. edge of the largest circle print a series of suffixes; on the middle a series of root words; and on the inner circle, a series of prefixe Mount these on a bulletin board fashioning a pointer out of a paper Each student spins the pointer to three different suffixes; then to different root words and then to three different prefixes, writing a these on a sheet of paper. The object is to see how many words each student can make from his components.
+	+		Endless Word Chain. One student in a circle begins by calling out a compound word such as "lunchbox." The next player must make a new c pound beginning with the last word of the previous compound such as If he cannot do this, he may challenge the person who gave the forme word. If the person challenged cannot answer, he is penalized; if t person challenged does answer, the challenger is penalized.
+	+		Ghost. The first player thinks of a word containing more than three but he only calls out the first letter. The next player must add a which could lead to a whole word. The object is for each player to letter but avoid completing a word. If he cannot do this he may cha the previous player. If the person challenged cannot answer, he is signed one letter of the word *ghost*. If the person challenged can then the challenger is penalized. The first player to accumulate al letters of the word *ghost* is the loser.
+			Word Squares. Ask students to mark off a large square into sixteen parts. Have the class agree on a four-letter word and print it hori and vertically in the squares. Students must then add other words t be read both down and across. To increase difficulty, students migh for one set of words down and another across similar to a crossword

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
D STRUCTURE *continued*			
cle Words. Cut three concentric circles out of heavy cardboard. On the e of the largest circle print a series of suffixes; on the middle circle, eries of root words; and on the inner circle, a series of prefixes. nt these on a bulletin board fashioning a pointer out of a paper clip. h student spins the pointer to three different suffixes; then to three ferent root words and then to three different prefixes, writing all of se on a sheet of paper. The object is to see how many words each dent can make from his components.	+		+
less Word Chain. One student in a circle begins by calling out a pound word such as "lunchbox." The next player must make a new com- nd beginning with the last word of the previous compound such as "boxcar." he cannot do this, he may challenge the person who gave the former d. If the person challenged cannot answer, he is penalized; if the son challenged does answer, the challenger is penalized.	+	+	+
t. The first player thinks of a word containing more than three letters, he only calls out the first letter. The next player must add a letter ch could lead to a whole word. The object is for each player to add a ter but avoid completing a word. If he cannot do this he may challenge previous player. If the person challenged cannot answer, he is as- ned one letter of the word *ghost*. If the person challenged can answer, the challenger is penalized. The first player to accumulate all the ters of the word *ghost* is the loser.	+	+	+
Squares. Ask students to mark off a large square into sixteen equal s. Have the class agree on a four-letter word and print it horizontally vertically in the squares. Students must then add other words that can ead both down and across. To increase difficulty, students might strive one set of words down and another across similar to a crossword puzzle.	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.23 WORD STRUCTURE *continued*
+	+		Prepare a list of words with a common prefix or suffix and a definiti each word. Write these definitions on the board and after each, indi each letter of the word with a blank, supplying the prefix or suffix. The first student to complete the list of words is the champion.
+	+		Wordly Wisdom. Choose one student to think of an acceptable four-let word and privately share this word with one other student in the clas Both must be positive of the spelling of the word. Students in the r suggest four-letter words one at a time and these are written on the As each is suggested, the student who "has" the word must tell how ma letters the word on the board has in common with his word; then the n written after the word. When someone suggests a word which has no le in common with the secret word, these letters can be crossed out. In addition the person conducting the game goes back and crosses out the same letters in any preceding word. This continues until the four le composing the "secret" word have been isolated. The first person to these letters into the correct word is the winner and may select the word. (Class guesses: N~~OTE~~ - 1 = NARB = BARN) ~~C~~AR~~D~~ - 2 ~~DIME~~ - 0 ~~CUTE~~ - 0 ~~POKE~~ - 0 B~~O~~A~~T~~ - 2
			1.24 WORD MEANING
+	+	+	Give students crossword puzzles built on synonyms, antonyms, analogie and context clues. (These are available in Reading-Thinking Skill Un
	+	+	Introduce the idea of "Multiple Meanings" and "Analogies." using the transparencies from the set titled *Transparencies for Introducing Rea Thinking Skills*.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
RD STRUCTURE *continued*			
epare a list of words with a common prefix or suffix and a definition for ch word. Write these definitions on the board and after each, indicate ch letter of the word with a blank, supplying the prefix or suffix. e first student to complete the list of words is the champion.	+	+	+
rdly Wisdom. Choose one student to think of an acceptable four-letter rd and privately share this word with one other student in the class. ch must be positive of the spelling of the word. Students in the room ggest four-letter words one at a time and these are written on the board. each is suggested, the student who "has" the word must tell how many tters the word on the board has in common with his word; then the number is itten after the word. When someone suggests a word which has no letters common with the secret word, these letters can be crossed out. In dition the person conducting the game goes back and crosses out these me letters in any preceding word. This continues until the four letters mposing the "secret" word have been isolated. The first person to arrange ese letters into the correct word is the winner and may select the next rd. (Class guesses: N~~OTE~~ - 1 = NARB = BARN) ~~C~~AR~~D~~ - 2 ~~DIME~~ - 0 ~~CUTE~~ - 0 ~~POKE~~ - 0 B~~O~~A~~T~~ - 2	+	+	+
D MEANING			
e students crossword puzzles built on synonyms, antonyms, analogies, context clues. (These are available in Reading-Thinking Skill Units.)	+	+	
roduce the idea of "Multiple Meanings" and "Analogies," using the nsparencies from the set titled *Transparencies for Introducing Reading-inking Skills*.	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.24 WORD MEANING *continued*
+	+		Synonym Power. Devise groups of two or more synonyms, placing each w on a separate card. If there are two players, they are dealt ten card three players, seven cards each; and four or more players, six cards The deck is placed face down on the table and the top card is turned up beside it. Each player in turn either takes the top card that is up or draws a card from the deck. When a player has a pair of synony lays them on the table face up, or if he has a synonym for a pair alr on the table, he adds his card to that pair. At the conclusion of hi each player must discard. The player to lay down all of his cards fi declared winner. Variations of this game are to make card sets using antonyms and homonyms.
		+	Have students gather pictures from magazines, using these to prepare illustrate their own analogy charts.
			1.25 SENTENCE MEANING
+			Introduce the idea of "sentence sense" using this set from *Transparen for Introducing Reading-Thinking Skills*.
+			Prepare five or six large cards, each containing one word of a senten Hand these to students standing in front of the class and have the cl suggest as many arrangements of these words as possible.
+	+		Place a sentence on the board, omitting one key word such as "The boy the old car." Have the students fill in the blank with as many words possible.

1.0 LANGUAGE: *Activities and Ideas*

	Domain		
	C	A	P
D MEANING *continued*			
onym Power. Devise groups of two or more synonyms, placing each word a separate card. If there are two players, they are dealt ten cards each; ee players, seven cards each; and four or more players, six cards each. deck is placed face down on the table and the top card is turned face beside it. Each player in turn either takes the top card that is face or draws a card from the deck. When a player has a pair of synonyms, he s them on the table face up, or if he has a synonym for a pair already the table, he adds his card to that pair. At the conclusion of his turn, h player must discard. The player to lay down all of his cards first is lared winner. Variations of this game are to make card sets using onyms and homonyms.	+	+	+
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TENCE MEANING			
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ce a sentence on the board, omitting one key word such as "The boy ______ old car." Have the students fill in the blank with as many words as sible.	+	+	

Level			1.0 LANGUAGE: *Activities and Ideas*
7	8	9	
			1.25 SENTENCE MEANING *continued*
	+	+	Have students write syllogisms composed according to the following fo Premise #1: If A leads to B, Premise #2: and B leads to C; Conclusion: then A leads to C. A B (Example: Homework is a waste of time. B C Wasting time is sinful. A C Homework is sinful. Conclusion is invalid. Premises are opinions.)
			1.26 PARAGRAPH MEANING
+	+		Use the tape and worksheet entitled "Identifying Main Ideas" from the *Listen and Think* series.
+	+		Print the four or five sentences of a paragraph on separate sheets of Give each of these to students standing in front of the class. Have class work out the best arrangement of these sentences.
+	+		Scramble the sentences of a paragraph and place them on the board. H students write the sentences correctly in a paragraph.
	+		Demonstrate on the board, a "3:8 Paragraph" to students beginning wit sentence containing three main points such as "I like cats, dogs, and Ask the class to compose and place on the board, two sentences about then two sentences about dogs, followed by two sentences about birds. plete the activity by writing a summary sentence. Point out to the s that there are *eight* sentences about *three* topics - consequently the

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
SENTENCE MEANING *continued*			
Have students write syllogisms composed according to the following formula: Premise #1: If A leads to B, Premise #2: and B leads to C; Conclusion: then A leads to C. A B (Example: Homework is a waste of time. B C Wasting time is sinful. A C Homework is sinful. Conclusion is invalid. Premises are opinions.)	+	+	
PARAGRAPH MEANING			
Use the tape and worksheet entitled "Identifying Main Ideas" from the EDL *Listen and Think* series.	+		+
Print the four or five sentences of a paragraph on separate sheets of paper. Give each of these to students standing in front of the class. Have the class work out the best arrangement of these sentences.	+	+	+
Scramble the sentences of a paragraph and place them on the board. Have students write the sentences correctly in a paragraph.	+		
Demonstrate on the board, a "3:8 Paragraph" to students beginning with a topic sentence containing three main points such as "I like cats, dogs, and birds." Ask the class to compose and place on the board, two sentences about cats, then two sentences about dogs, followed by two sentences about birds. Complete the activity by writing a summary sentence. Point out to the students that there are *eight* sentences about *three* topics - consequently the name of	+	+	

Level			1.0 LANGUAGE: *Activities and Ideas*
7	8	9	
			1.26 PARAGRAPH MEANING *continued*
			the exercise. Have students write their own 3:8 paragraphs, first ass topic sentences and then allowing students to devise their own three-p sentences. Have students exchange papers and criticize the *form* of on another's paragraphs. (Point out that this might be an excellent meth answering essay type questions. 3:8 paragraphs can be written on many of sophistication.)
			1.27 CLASSIFYING
+			Begin with the set of transparencies on "Classifying" from *Transparenc for Introducing Reading-Thinking Skills*.
+			Give students several broad categories, such as "Types of Head Coverin or "Types of Footwear." Have students list as many objects in each c as possible.
+	+		Complete crossword puzzles based on classifying ideas in *Reading-Think Skills* series.
+			Give students classifications such as "Good Guys" and "Bad Guys." Hav them find pictures in magazines to illustrate each of these groups and these on charts. Students should be able to explain their choices.
+			Ask students to bring an assortment of labels from various items purch a grocery store. Assist the students in devising their own categories grouping the labels under appropriate headings.
+	+		Use the tapes and worksheets on "Classifying" and "Outlining" from the *Listen-Think* series.
		+	Arrange for showing the film *Outlining* from the Materials Center.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
AGRAPH MEANING *continued*			
exercise. Have students write their own 3:8 paragraphs, first assigning ic sentences and then allowing students to devise their own three-point tences. Have students exchange papers and criticize the *form* of one ther's paragraphs. (Point out that this might be an excellent method for wering essay type questions. 3:8 paragraphs can be written on many levels sophistication.)			
SSIFYING			
in with the set of transparencies on "Classifying" from *Transparencies Introducing Reading-Thinking Skills*.	+		
e students several broad categories, such as "Types of Head Coverings" "Types of Footwear." Have students list as many objects in each category possible.	+	+	
plete crossword puzzles based on classifying ideas in *Reading-Thinking lls* series.	+		
e students classifications such as "Good Guys" and "Bad Guys." Have m find pictures in magazines to illustrate each of these groups and mount se on charts. Students should be able to explain their choices.	+	+	+
students to bring an assortment of labels from various items purchased in rocery store. Assist the students in devising their own categories and uping the labels under appropriate headings.	+	+	+
the tapes and worksheets on "Classifying" and "Outlining" from the *ten-Think* series.	+		+
ange for showing the film *Outlining* from the Materials Center.	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.27 CLASSIFYING *continued*
		+	Present Unit III on "Outlining" in *Power in Composition.*
			1.28 RELATIONSHIPS
+			Show the filmstrip on "Comparisons" from Eyegate's *Fundamentals of Th* Series. Follow this by having students compare a series of objects, p out both similarities and differences.
+			Ask students to write a comparison of themselves and a brother, siste friend. Suggest they begin by making two columns headed "similaritie "differences."
+	+		Encourage students to keep a bulletin board of news articles that are similar to plots of stories they have read.
+	+		Use applicable crossword puzzles from the *Reading-Thinking Skills* ser Continental Press.
	+		Listen to the tape and complete the worksheet on "Recognizing Cause a Effect" from the *Listen and Think* series.
	+		Give students a list of everyday "causes," such as "The baby breaks h favorite vase." Ask students to write what immediate effect or effec feel this incident will have. Allow students to propose other "cause their classmates to predict effects.
		+	Show transparencies on "Pronouns and Antecedents" from *Transparencies Introducing Reading-Thinking Skills.*
			1.29 SEQUENCE
	+		Introduce the unit with "Time Order" group from *Transparencies for In Reading-Thinking Skills.*

	Domain		
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
LASSIFYING *continued*			
resent Unit III on "Outlining" in *Power in Composition.*			
ELATIONSHIPS			
ıow the filmstrip on "Comparisons" from Eyegate's *Fundamentals of Thinking* eries. Follow this by having students compare a series of objects, pointing ut both similarities and differences.	+	+	
sk students to write a comparison of themselves and a brother, sister, or riend. Suggest they begin by making two columns headed "similarities" and differences."	+	+	
ıcourage students to keep a bulletin board of news articles that are imilar to plots of stories they have read.	+	+	+
se applicable crossword puzzles from the *Reading-Thinking Skills* series from ontinental Press.	+		
isten to the tape and complete the worksheet on "Recognizing Cause and ffect" from the *Listen and Think* series.	+		+
ve students a list of everyday "causes," such as "The baby breaks his mother's avorite vase." Ask students to write what immediate effect or effects they eel this incident will have. Allow students to propose other "causes" for ıeir classmates to predict effects.	+	+	
ıow transparencies on "Pronouns and Antecedents" from *Transparencies for ıtroducing Reading-Thinking Skills.*			
QUENCE			
ıtroduce the unit with "Time Order" group from *Transparencies for Introducing eading-Thinking Skills.*	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.29 SEQUENCE *continued*
	+		Use the tape and worksheet on "Recognizing Sequence" from the *Liste* *Think* series.
	+		Give students a list of three or four activities in one common even as "cutting the lawn." Have students arrange these in a logical ti Increase the number and difficulty of the incidents as students imp
	+		Ask students to cut comic strips apart and have other students arra in the correct order. (To simplify this, identify the first frame. crease the difficulty by scrambling all of the frames.)
	+	+	List a series of important dates in American history on the board s 1492, 1776, 1860, 1914, and 1944. Have students place these events line. Increase the difficulty of this activity by having students time line of events occurring close together.
	+	+	Ask students to cut a printed story into several parts and place th each story in an envelope. Have students select an envelope from a arrange into proper sequence. (This could be used as various relay
	+	+	Assign students a reading selection and ask them to arrange a prepa of incidents from the story in correct order. This may also be don reading to the students and then having them complete the same acti
	+	+	Have students arrange themselves around the room in a variety of hu continuums, such as "those who are in a good mood to those who are mood," or "who is from Nashville to who comes from farthest away."
			1.210 INFERENCES
		+	Utilize the unit on "Inferences" from *Transparencies for Introducin* *Thinking Skills*.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
SEQUENCE *continued*			
Use the tape and worksheet on "Recognizing Sequence" from the *Listen and Think* series.	+		+
Give students a list of three or four activities in one common event, such as "cutting the lawn." Have students arrange these in a logical time order. Increase the number and difficulty of the incidents as students improve.	+	+	
Ask students to cut comic strips apart and have other students arrange them in the correct order. (To simplify this, identify the first frame. Increase the difficulty by scrambling all of the frames.)	+	+	+
List a series of important dates in American history on the board such as 1492, 1776, 1860, 1914, and 1944. Have students place these events on a time line. Increase the difficulty of this activity by having students make a time line of events occurring close together.	+	+	
Ask students to cut a printed story into several parts and place the parts of each story in an envelope. Have students select an envelope from a box to arrange into proper sequence. (This could be used as various relay games.)	+	+	+
Assign students a reading selection and ask them to arrange a prepared list of incidents from the story in correct order. This may also be done by reading to the students and then having them complete the same activity.	+		
Have students arrange themselves around the room in a variety of human continuums, such as "those who are in a good mood to those who are in a bad mood," or "who is from Nashville to who comes from farthest away."	+	+	+
INFERENCES			
Utilize the unit on "Inferences" from *Transparencies for Introducing Reading Thinking Skills*.	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.210 INFERENCES
		+	Use tapes and worksheets on "Predicting Outcomes," "Recognizing the Sp Purpose," "Distinguishing Between Fact and Opinion," and "Drawing Conc from the *Listen and Think* series.
		+	Use applicable crossword puzzles from the *Reading-Thinking Skills* seri
		+	Show the filmstrip "Assumptions" from Eyegate's *Fundamentals of Thinki*
		+	Display a large, interesting picture such as motorcycle races or child swimming in a pool. Lead students to make assumptions or guesses conc what is happening in the picture. Follow this with another large pict and have students make one list of facts and a separate list of infere about the picture.
		+	Show students a large picture and have students make a list of facts a list of inferences about the picture. Then proceed to have students m "value judgments" concerning the picture, *i. e.*, what is "good or bad, "right or wrong" with the action in the picture. A variation of this the teacher to prepare a group of statements and have students discrim between them as facts, inferences, or value judgments.
		+	Display a picture and then dictate sentences concerning the picture, o words from the sentences. Students must supply the missing words, mak inferences from the picture.
		+	Assign students a reading selection and a series of questions whose an are not directly stated in the story. Students are to answer the ques based on inferences from the story and give evidence from the story to support their answers.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
FERENCES			
e tapes and worksheets on "Predicting Outcomes," "Recognizing the Speaker's rpose," "Distinguishing Between Fact and Opinion," and "Drawing Conclusions" om the *Listen and Think* series.	+		+
e applicable crossword puzzles from the *Reading-Thinking Skills* series.	+		
ow the filmstrip "Assumptions" from Eyegate's *Fundamentals of Thinking* series.	+		
splay a large, interesting picture such as motorcycle races or children imming in a pool. Lead students to make assumptions or guesses concerning at is happening in the picture. Follow this with another large picture d have students make one list of facts and a separate list of inferences out the picture.	+	+	
ow students a large picture and have students make a list of facts and a st of inferences about the picture. Then proceed to have students make alue judgments" concerning the picture, *i. e.*, what is "good or bad," ight or wrong" with the action in the picture. A variation of this is for e teacher to prepare a group of statements and have students discriminate tween them as facts, inferences, or value judgments.	+	+	
splay a picture and then dictate sentences concerning the picture, omitting rds from the sentences. Students must supply the missing words, making ferences from the picture.	+	+	
sign students a reading selection and a series of questions whose answers e not directly stated in the story. Students are to answer the questions sed on inferences from the story and give evidence from the story to pport their answers.	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.3 Word Study
			1.31 SPELLING
+			Treasure Hunt. Throughout the room, hide cards containing previousl assigned spelling words. Instruct each student to number a sheet of p with the same amount of numbers as there are words and leave the sheet the desk. Elect one student to be in charge of the hunt. His role is stand in the middle of the room with a correct list of the words. On the students locate a word, go to their desks, write the word from mem and verify its accuracy with the student holding the correct list. If word is correct, the student proceeds to the next word. If not, he tr until he gets the word correct.
+	+	+	Word Games. Use word games such as "Probe," "Spill 'n Spell," "Scrabb
+			Dobbin's Team Spelling. Divide the board into halves. Label the hal and B or give them titles suggested by the class. Assign the category the top for the kinds of words that will be spelled, such as, animals, etc. Write the number of blanks each word has on each side of the boa (Each word should have the same number of letters.) Students from eac taking turns, guess the letters for *their* word until the word is spell correctly.
+			Gibson's Modified Spelling. Arrange a horizontal list of words, all different. Students should write C if all words are correct. Since o *one* word may be wrong on each line, students should spell the wrong wo correctly as he encounters it. Example: C dog cat mouse boy February see yesterday hour febr

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
dy			
LLING			
asure Hunt. Throughout the room, hide cards containing previously igned spelling words. Instruct each student to number a sheet of paper h the same amount of numbers as there are words and leave the sheet on desk. Elect one student to be in charge of the hunt. His role is to nd in the middle of the room with a correct list of the words. On signal, students locate a word, go to their desks, write the word from memory, verify its accuracy with the student holding the correct list. If the d is correct, the student proceeds to the next word. If not, he tries il he gets the word correct.	+	+	+
d Games. Use word games such as "Probe," "Spill 'n Spell," "Scrabble."	+	+	+
bin's Team Spelling. Divide the board into halves. Label the halves A B or give them titles suggested by the class. Assign the category at top for the kinds of words that will be spelled, such as, animals, colors, . Write the number of blanks each word has on each side of the board. ch word should have the same number of letters.) Students from each side, ing turns, guess the letters for *their* word until the word is spelled rectly.	+	+	
son's Modified Spelling. Arrange a horizontal list of words, all fferent. Students should write C if all words are correct. Since only word may be wrong on each line, students should spell the wrong word rectly as he encounters it. Example: C dog cat mouse boy February see yesterday hour february	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.31 SPELLING
+			Spelling Lists: Conquer the spelling of Gilmartin's "Fifty Spelling H found in *Words in Action* by John G. Gilmartin.
+			Utilize actual checks from a bank to practice spelling the numbers one ninety-nine.
+			In groups, discuss alternatives to alphabetizing in setting up files, etc.
			1.32 VOCABULARY
+	+		Word Puzzle. Direct half the students in preparing lists (1-10, etc.) blanks equal to the letters in words. Give the definitions of these w to the other half of the class. Each student has a classmate try to t of a word which fits the number of the definition. (Given letters can offered as hints.) Students get 1 point for each letter they get with hint. Example: c _ p _ c _ t y (c a p a c i t y) the ability to do or receive something
+	+		Have student make up "Daffynitions" for words. For example: paradox doctors.
+			Telephone Book Rundown. Materials needed for this game are several telephone directories and lists of names which students have compiled the directory. After dividing the class into teams, give each team a directory and a list. At the signal, a relay begins in which a studen each team locates the first name on the list, writes the page number a

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
ELLING			
elling Lists: Conquer the spelling of Gilmartin's "Fifty Spelling Hazards" und in *Words in Action* by John G. Gilmartin.	+		
llize actual checks from a bank to practice spelling the numbers one through nety-nine.	+	+	+
groups, discuss alternatives to alphabetizing in setting up files, rolls, c.	+	+	
CABULARY			
rd Puzzle. Direct half the students in preparing lists (1-10, etc.) of nks equal to the letters in words. Give the definitions of these words the other half of the class. Each student has a classmate try to think a word which fits the number of the definition. (Given letters can be fered as hints.) Students get 1 point for each letter they get without a t. Example: c _ p _ c _ t y (c a p a c i t y) the ability to do or receive something	+		
ve student make up "Daffynitions" for words. For example: paradox - two ctors.	+	+	
ephone Book Rundown. Materials needed for this game are several old ephone directories and lists of names which students have compiled from directory. After dividing the class into teams, give each team a ectory and a list. At the signal, a relay begins in which a student from h team locates the first name on the list, writes the page number and	+	+	+

Level

7 8 9

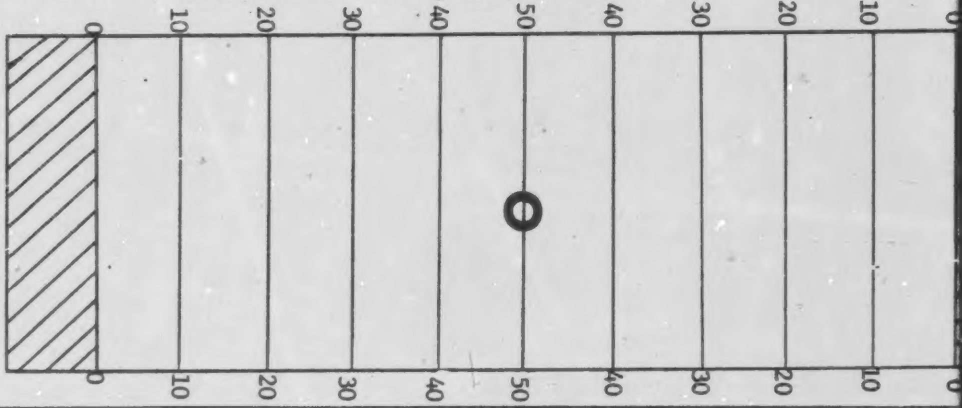
1.32 VOCABULARY *continued*

column where the name is found, and passes the list and book to the n
person on his team. The first team to finish wins.

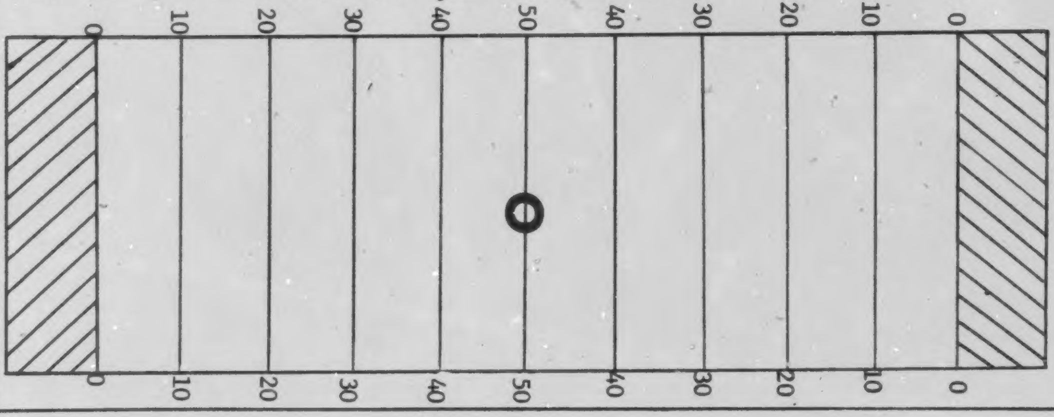
+ (8) Sound Likes. Have students prepare a list of statements on one side
word list on the other which contain words matching the sound of the
word. This game reinforces spelling.

Example: soul the _____ of a shoe.
tail the boy told a ______.

+ (7) + (8) + (9) Go Team Go! Below is a pictured football field which is used to
game. Each line represents ten yards. The game begins at the 50 ya
where a paper or cardboard ball is placed. A set of cards with a wo
card is used. The first player reads the word on the first card. I
the word correctly, he moves the ball ten yards toward the goal. If
it incorrectly, he moves the ball back toward his own goal because i
sidered a fumble. When a student crosses the opposite goal line, his
is 6. If the student reads the next word correctly, he adds one poi
his score. (Variations to this game are numerous.)



	Domain		
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
OCABULARY *continued*			
olumn where the name is found, and passes the list and book to the next erson on his team. The first team to finish wins.			
ound Likes. Have students prepare a list of statements on one side and a ord list on the other which contain words matching the sound of the missing ord. This game reinforces spelling. Example: soul the ______ of a shoe. tail the boy told a ______.	+		
o Team Go! Below is a pictured football field which is used to play this ame. Each line represents ten yards. The game begins at the 50 yard line, here a paper or cardboard ball is placed. A set of cards with a word on each ard is used. The first player reads the word on the first card. If he reads he word correctly, he moves the ball ten yards toward the goal. If he reads t incorrectly, he moves the ball back toward his own goal because it is considered a fumble. When a student crosses the opposite goal line, his score s 6. If the student reads the next word correctly, he adds one point to is score. (Variations to this game are numerous.)	+	+	+



Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.32 VOCABULARY *continued*
	+	+	Grab and Match. Direct students to put words on separate pieces of and place them in a paper bag. Have one student take the bag around t room, and as each person draws out a word, he must give either a defin synonym or antonym.
			1.33 HISTORY OF THE LANGUAGE
+			Caveman. Have students demonstrate or act out how man, long ago, co cated without language. They may use only grunts, facial expression, gestures. Allow the students to prepare lists of situations suitable this activity. Example: Where have you been? You're two hours late! Dinner is not ready. Close the door. Where are my shoes?
	+	+	Going Native. Invite a guest speaker, or student studying a foreign l to present the contributions from other languages to the English langu Themes might be "Paris in the Spring," "At Home with Rome," "Si, Senor
			1.34 LEVELS OF USAGE
	+	+	Jargon. Involve students in translating statements in jargon. Example: "This building is secured." Translation: Everything is c and locked. Example: "Upon leaving the premises, personnel will extinguish all illumination. Translation: Turn off the li when you leave.

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	Domain		
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
ABULARY *continued*			
ab and Match. Direct students to put words on separate pieces of paper place them in a paper bag. Have one student take the bag around the m, and as each person draws out a word, he must give either a definition, onym or antonym.	+		+
TORY OF THE LANGUAGE			
veman. Have students demonstrate or act out how man, long ago, communi-ed without language. They may use only grunts, facial expression, or tures. Allow the students to prepare lists of situations suitable for s activity.	+	+	+
Example: Where have you been? You're two hours late! Dinner is not ready. Close the door. Where are my shoes?			
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ELS OF USAGE			
rgon. Involve students in translating statements in jargon.	+	+	
ample: "This building is secured." Translation: Everything is checked and locked. ample: "Upon leaving the premises, personnel will extinguish all illumination. Translation: Turn off the lights when you leave.			

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.34 LEVELS OF USAGE *continued*
	+	+	Tell It Like It Is. Have students compose a slang dictionary.
			1.4 Semantics
	+	+	The Power of Words. On cards write two expressions having differen connotations. Assign the cards to pairs of students and have them pantomime or role-play their interpretation of the expressions. Examples: hoodlums - mischievous boys cheap clothes - inexpensive clothes
			1.5 Language Structure
			1.51 PARTS OF SPEECH
+			After dividing the class into two groups, write the same sentence on two blackboards. At a signal, representatives of the two groups race board and label each part of speech. One point is awarded each team word labeled correctly and two points, for finishing first.
+			Assign the 23 helping verbs for memorization. Time the students in with the clock to determine those who can recall the words quickest.
+	+		Post on the bulletin board descriptive words heard over a period of a (week).
+	+	+	Write an original poem or song, using knowledge of parts of speech.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
ELS OF USAGE *continued*			
l It Like It Is. Have students compose a slang dictionary.	+	+	
Power of Words. On cards write two expressions having different notations. Assign the cards to pairs of students and have them tomime or role-play their interpretation of the expressions.	+	+	+
Examples: hoodlums - mischievous boys cheap clothes - inexpensive clothes			
Structure			
TS OF SPEECH			
er dividing the class into two groups, write the same sentence on each of blackboards. At a signal, representatives of the two groups race to the rd and label each part of speech. One point is awarded each team for each d labeled correctly and two points, for finishing first.	+	+	+
ign the 23 helping verbs for memorization. Time the students in a race the clock to determine those who can recall the words quickest.	+		
on the bulletin board descriptive words heard over a period of a day k).	+		+
e an original poem or song, using knowledge of parts of speech.	+		

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.51 PARTS OF SPEECH *continued*
+	+		Alphabetical Adverbs with Charades. Begin with a sentence containin active verb that can be modified by a variety of adverbs. Each player turn, must add a different adverb in alphabetical order. For example pilot flew the plane ______." (acrobatically, bumpily, carelessly, et Before revealing his word, each player acts it out as the others guess using as their clue the initial letter and the charade.
	+	+	Grammar Through Poetry and Song. To teach inverted language and the c ciseness of language, give each student a copy of Rudyard Kipling's "I with instructions to find subjects, adverbial clauses, etc. ("Evangel good for inverted subject-verb.)
+	+		Tell a short story in prepositional phrases only: A title may be "One To Go" with this story: (a) out of bed, (b) into the bathroom, (c) in clothes, (d) down the stairs, (e) at the table, (f) into my mouth, (g) front steps, (h) for my friends, (i) across the street, (j) on my bike (k) toward school, (l) at my desk. (This may be done with other parts speech.)
+	+		Adjective Match. The first player calls out an adjective. The next must, within a time limit, supply a noun that would be appropriately u that adjective. If the challenge is not met, the originator of the ac must supply a noun. Naturally, the adjectives will become progressive harder.
+	+		Grammar Rummy. Fifty-two cards will be needed to make a complete de ten of them write nouns (dog, cat, etc.), on ten others; verbs (run, w etc.) on seven, phrases (from the store, in the house, etc.); on nine, (am, an, the - three of each); on six, conjunctions; and on ten, adjec (big, white, etc.) Deal six cards to each player, one at a time. The card is then placed face up on the table next to the deck, which is pl

	Domain		
	C	A	P
ARTS OF SPEECH *continued*			
Alphabetical Adverbs with Charades. Begin with a sentence containing an ctive verb that can be modified by a variety of adverbs. Each player, in urn, must add a different adverb in alphabetical order. For example: "The ilot flew the plane ______." (acrobatically, bumpily, carelessly, etc.) efore revealing his word, each player acts it out as the others guess, sing as their clue the initial letter and the charade.	+	+	+
rammar Through Poetry and Song. To teach inverted language and the con- iseness of language, give each student a copy of Rudyard Kipling's "If" ith instructions to find subjects, adverbial clauses, etc. ("Evangeline" is ood for inverted subject-verb.)	+		
ell a short story in prepositional phrases only: A title may be "One Hour o Go" with this story: (a) out of bed, (b) into the bathroom, (c) into my lothes, (d) down the stairs, (e) at the table, (f) into my mouth, (g) on the ront steps, (h) for my friends, (i) across the street, (j) on my bike, k) toward school, (l) at my desk. (This may be done with other parts of peech.)	+		
djective Match. The first player calls out an adjective. The next player ust, within a time limit, supply a noun that would be appropriately used with hat adjective. If the challenge is not met, the originator of the adjective ust supply a noun. Naturally, the adjectives will become progressively arder.	+		
rammar Rummy. Fifty-two cards will be needed to make a complete deck. On en of them write nouns (dog, cat, etc.), on ten others; verbs (run, walk, c.) on seven, phrases (from the store, in the house, etc.); on nine, articles m, an, the - three of each); on six, conjunctions; and on ten, adjectives ig, white, etc.) Deal six cards to each player, one at a time. The next rd is then placed face up on the table next to the deck, which is placed	+		+

1.51 PARTS OF SPEECH *continued*

face down. Each player in turn must either draw a card from the top
deck, without showing it, or take the card that is lying face up besi
deck. When adding the new card to hand, he must discard one from it,
it face up on top of the one already face up. Only the top card may
drawn from either of the two piles.

Whenever a player has put together a complete sentence, he lays all t
forming a sentence on the table face up. The object of the game is t
the first to get rid of all the cards in one's hand by laying them ou
sentences. (The rules may be changed to require the laying out of se
nouns, verbs, adjectives, etc.)

The winner will be the player who has the least number of points at t
clusion of several rounds. When one player lays his cards down, the
add up all the points in their hands (each noun card may be worth 1 p
verbs 1 point, phrases 2 pts., etc.) Note: It will be a good idea t
several decks of cards so several groups can play simultaneously.

1.52 SENTENCE STRUCTURE

+

Follow the Formula. The teacher writes a formula on the board as fol
Adjective, proper noun, verb, adjective, noun
Within a given time limit, a team's representative races another team
representative to write a sentence like the following:

Adjective	Proper Noun	Verb	Adjective	Noun
Stupid	Jack	eats	dead	worms
Irate	Peter	makes	dreadful	threats

68

Domain		
C	A	P

TS OF SPEECH *continued*

e down. Each player in turn must either draw a card from the top of the
k, without showing it, or take the card that is lying face up beside the
k. When adding the new card to hand, he must discard one from it, laying
face up on top of the one already face up. Only the top card may be
wn from either of the two piles.

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ming a sentence on the table face up. The object of the game is to be
first to get rid of all the cards in one's hand by laying them out in
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sion of several rounds. When one player lays his cards down, the others
up all the points in their hands (each noun card may be worth 1 point,
bs 1 point, phrases 2 pts., etc.) Note: It will be a good idea to make
eral decks of cards so several groups can play simultaneously.

TENCE STRUCTURE

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ective, proper noun, verb, adjective, noun
hin a given time limit, a team's representative races another team's
resentative to write a sentence like the following:

C	A	P
+		+

Adjective	Proper Noun	Verb	Adjective	Noun
Stupid		eats	dead	worms
	Peter	makes	dreadful	threats

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.52 SENTENCE STRUCTURE *continued*
+			Taboo. This game is to help become familiar with sentence parts. D into two teams. Then it is agreed that a particular part of speech the noun - is to be taboo for everyone on Team A. Each player on Tea a question of a representative on Team A. No matter what the questio representative's answers must not contain even one noun or else he is The questions then go over to Team A and they ask a representative of The questions and answers continue until all players on both teams ha quizzed. Only one team (or members thereof) is left standing.
			1.53 PUNCTUATION AND CAPITALIZATION
	+	+	Punctuate each of the following correctly: a. That that is is that that is not is not but that that is not that that is nor is that that is that that is not Answer: That that is, is; that that is not, is not; but that that is not that that is; nor is that that is, that that is not. b. Mary Queen of Scots wept bitterly an hour after she was behea Answer: Mary, Queen of Scots wept bitterly; an hour after, she was be c. Caesar entered on his head, his helmet on his feet, his sanda hand, his sword on his forehead, a frown and sat down. Answer: Caesar entered - on his head, his helmet; on his feet, his sa in his hand, his sword; on his forehead, a frown - and sat do
		+	Ask students to prepare a bulletin board with examples of creative us or absence of--capitalization. Discuss the purposes accomplished in instance. (signs, business cards, poetry, etc.)

	Domain		
	C	A	P
ENCE STRUCTURE *continued*			
oo. This game is to help become familiar with sentence parts. Divide two teams. Then it is agreed that a particular part of speech - say, noun - is to be taboo for everyone on Team A. Each player on Team B asks uestion of a representative on Team A. No matter what the question, the esentative's answers must not contain even one noun or else he is out. questions then go over to Team A and they ask a representative of Team B. questions and answers continue until all players on both teams have been zed. Only one team (or members thereof) is left standing.	+		+
CTUATION AND CAPITALIZATION			
ctuate each of the following correctly: a. That that is is that that is not is not but that that is not is not that that is nor is that that is that that is not er: That that is, is; that that is not, is not; but that that is not, is not that that is; nor is that that is, that that is not. b. Mary Queen of Scots wept bitterly an hour after she was beheaded. er: Mary, Queen of Scots wept bitterly; an hour after, she was beheaded. c. Caesar entered on his head, his helmet on his feet, his sandals in his hand, his sword on his forehead, a frown and sat down. er: Caesar entered - on his head, his helmet; on his feet, his sandals; in his hand, his sword; on his forehead, a frown - and sat down.	+		
students to prepare a bulletin board with examples of creative uses of--bsence of--capitalization. Discuss the purposes accomplished in each ance. (signs, business cards, poetry, etc.)	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.53 PUNCTUATION AND CAPITALIZATION *continued*
	+	+	Play Victor Borge's record on verbal punctuation.
			1.6 Speaking
+	+	+	Ask a student to give directions to another student who pretends to be the school, as to the location of the cafeteria, gym, etc.
	+	+	Interview in role-playing situations, such as report-on-the-spot, you- there, etc.
			1.7 Study Skills
			1.71 NOTE-TAKING
		+	Tape a short lecture and have students take notes and prepare an outli cause it is a tape and cannot rely on non-verbal communication, studen required to listen more attentively.
+			For one full minute, let the class remain quiet and listen for all the different sounds they can identify.
	+		To emphasize perils of poor listening, allow the students to play "Gos One person whispers a short sentence to the person next to him. That whispers what he thought he heard to next person, etc. No one is allo repeat what he said.
			1.72 REFERENCE AND LIBRARY RESOURCES
+			To introduce the dictionary, bring *The Devil's Dictionary* by Ambrose B The humorous definitions usually spark interest in the unit.

	Domain		
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
UATION AND CAPITALIZATION *continued*			
Victor Borge's record on verbal punctuation.		+	
student to give directions to another student who pretends to be new in chool, as to the location of the cafeteria, gym, etc.	+	+	
rview in role-playing situations, such as report-on-the-spot, you-were- , etc.	+	+	+
ls			
TAKING			
a short lecture and have students take notes and prepare an outline. Be- it is a tape and cannot rely on non-verbal communication, students are red to listen more attentively.	+		
ne full minute, let the class remain quiet and listen for all the rent sounds they can identify.	+		
phasize perils of poor listening, allow the students to play "Gossip." erson whispers a short sentence to the person next to him. That person ers what he thought he heard to next person, etc. No one is allowed to t what he said.	+	+	+
ENCE AND LIBRARY RESOURCES			
troduce the dictionary, bring *The Devil's Dictionary* by Ambrose Bierce. umorous definitions usually spark interest in the unit.		+	

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.72 REFERENCE AND LIBRARY RESOURCES *continued*
+			To sharpen use of the alphabet, have one student name a letter and ca someone to give the two letters before it and two after it. The one must answer within ten seconds. If he does, he may name a letter an someone; if not, the one who called on him will name another letter on someone else.
+	+		Mimeograph a floor plan of the library for each student. Have him la location of reference books, periodicals, etc.
	+	+	On 4x6 cards, place questions that necessitate research. Make a car member of the class. (Avoid duplications. These cards can be used time because the student will write his answers on his own card.)
+	+	+	Encourage your classes to develop a *room* library. (One source of re materials is pamphlets from government agencies. Copies of many of be sent free upon request by such agencies as the National Park Serv Washington, D. C.)
+			Guide Word Game. Put two guide words on the board. A time limit is pupils are to list as many words as they can think of which would app tween these two guide words on a dictionary page. Each word scores Incorrect words detract from the score. (This can be done as a group activity.)
+			Divide class into teams. Assign everyone a dictionary. The teacher word on the board and the first person who locates the entry scores for his team.
+	+	+	Have students prowl through the dictionary for "strange" words. The who find the "strangest" word receive a "strange" reward.

	Domain		
1.0 LANGUAGE: *Activities and Ideas*	C	A	P
FERENCE AND LIBRARY RESOURCES *continued*			
sharpen use of the alphabet, have one student name a letter and call on meone to give the two letters before it and two after it. The one called on st answer within ten seconds. If he does, he may name a letter and call on meone; if not, the one who called on him will name another letter and call someone else.	+	+	+
meograph a floor plan of the library for each student. Have him label the cation of reference books, periodicals, etc.	+		
4x6 cards, place questions that necessitate research. Make a card for each mber of the class. (Avoid duplications. These cards can be used time after me because the student will write his answers on his own card.)	+		
courage your classes to develop a *room* library. (One source of reference terials is pamphlets from government agencies. Copies of many of these will sent free upon request by such agencies as the National Park Service, shington, D. C.)	+	+	+
ide Word Game. Put two guide words on the board. A time limit is given and pils are to list as many words as they can think of which would appear be- een these two guide words on a dictionary page. Each word scores a point. correct words detract from the score. (This can be done as a group tivity.)	+		+
vide class into teams. Assign everyone a dictionary. The teacher writes a rd on the board and the first person who locates the entry scores a point r his team.	+		+
ve students prowl through the dictionary for "strange" words. The students o find the "strangest" word receive a "strange" reward.	+		+

Level			
7	8	9	1.0 LANGUAGE: *Activities and Ideas*
			1.72 REFERENCE AND LIBRARY RESOURCES *continued*
+			Have students practice guessing the meaning of unfamiliar words from t text. Have them check their guesses in the dictionary. (This may be for group or game use.)
+			Use speed games to give students practice in developing dictionary ski (Guide words, synonyms, definitions, etc.)
+			Administer a dictionary pre-test to determine the level at which a stu gins his study. (*Ideas for Teaching English* has a very good dictionar
			1.73 PENMANSHIP
	+	+	To stimulate interest in penmanship, bring a handwriting analysis book class. Students enjoy seeing the signatures of famous people. They a enjoy reading comments which the "experts" make about particular types penmanship.
+			Prepare lined mimeograph sheets on which students may practice their p skills.
+	+	+	Give credit for penmanship as well as content on students' papers. Ho this will motivate students to turn in neater and more legible work.

1.0 LANGUAGE: *Activities and Ideas*	Domain		
	C	A	P
FERENCE AND LIBRARY RESOURCES *continued*			
ve students practice guessing the meaning of unfamiliar words from the con- xt. Have them check their guesses in the dictionary. (This may be adapted r group or game use.)	+		
e speed games to give students practice in developing dictionary skills. uide words, synonyms, definitions, etc.)	+		+
minister a dictionary pre-test to determine the level at which a student be- ns his study. (*Ideas for Teaching English* has a very good dictionary drill.)	+		
NMANSHIP			
stimulate interest in penmanship, bring a handwriting analysis book to ass. Students enjoy seeing the signatures of famous people. They also joy reading comments which the "experts" make about particular types of nmanship.	+	+	+
epare lined mimeograph sheets on which students may practice their penmanship ills.	+		+
ve credit for penmanship as well as content on students' papers. Hopefully, is will motivate students to turn in neater and more legible work.		+	

Level				
7	8	9	1.0 LANGUAGE: *Resources*	
			AUDIO-VISUALS	
			FILMS	
		+	1.3	*Speaking of Language* (2 parts)
	+	+	1.3, 1.4	*Strange Case* [illegible] *English Language* (2 parts)
		+	1.7, 1.2	*Outlining* (11 min.)
			FILMSTRIPS	
	+		1.2	*Fundamentals of Thinking* (Eyegate)
	+		1.3	"Vocabulary" from *Language Skills*
			TRANSPARENCIES	
		+	1.2, 1.7	"Outlining" from *Power in Composition* (McCampbell)
+			1.7	"The Dictionary" from *Power in Composition*
+			1.2	*Transparencies for Introducing Reading-Thinking Sk* (Continental Press)
	+	+	1.2, 1.3, 1.4	"Multiple Meanings" from *Reading and Thinking Skil Level C*
		+	1.2, 1.3	"Inferences" from *Reading and Thinking Skills* - Le
		+	1.2, 1.3	"Analogies" from *Reading and Thinking Skills* - Lev

	1.0 LANGUAGE: *Resources*	Domain		
		C	A	P
	Speaking of Language (2 parts)	+	+	
	Strange Case of the English Language (2 parts)	+	+	
	Outlining (11 min.)	+		
PS				
	Fundamentals of Thinking (Eyegate)	+	+	
	"Vocabulary" from *Language Skills*			
ENCIES				
	"Outlining" from *Power in Composition* (McCampbell)	+		
	"The Dictionary" from *Power in Composition*	+		
	Transparencies for Introducing Reading-Thinking Skills (Continental Press)	+	+	
, 1.4	"Multiple Meanings" from *Reading and Thinking Skills - Level C*	+	+	
	"Inferences" from *Reading and Thinking Skills - Level C*	+	+	
	"Analogies" from *Reading and Thinking Skills - Level C*	+	+	

Level				
7	8	9	1.0 LANGUAGE: *Resources*	
			TRANSPARENCIES *continued*	
	+	+	1.3, 1.4	"Word Choice V" from *Power in Composition*
+			1.7	"Scope Visuals" from *Scholastic Services*
			TAPES/RECORDS	All of the entries below are from *Listen and Think*
+			1.2	"Identifying Main Ideas"
		+	1.2	"Outlining"
	+		1.2, 1.3	"Classifying"
	+		1.2, 1.3, 1.4	"Distinguishing between Fact and Opinion"
	+		1.2	"Recognizing Cause and Effect"
+			1.2	"Predicting Outcomes"
+	+		1.2	"Recognizing Sequence"
	+		1.2	"Recognizing the Speaker's Purpose"
		+	1.2	"Drawing Conclusions"
			BOOKS	
+	+	+	1.0	*Games to Improve Your Child's English.* Abraham B. Hurwitz Arthur Goddard
+	+	+	1.2	*Reading Aids - Through the Grades.* David H. Russell and E

	1.0 LANGUAGE: *Resources*	Domain		
		C	A	P
ENCIES *continued*				
	"Word Choice V" from *Power in Composition*	+		
	"Scope Visuals" from *Scholastic Services*			
CORDS	All of the entries below are from *Listen and Think* (EDL)			
	"Identifying Main Ideas"	+		
	"Outlining"	+		
	"Classifying"	+	+	
, 1.4	"Distinguishing between Fact and Opinion"	+	+	
	"Recognizing Cause and Effect"	+		
	"Predicting Outcomes"	+	+	
	"Recognizing Sequence"	+		
	"Recognizing the Speaker's Purpose"	+	+	
	"Drawing Conclusions"	+	+	
	Games to Improve Your Child's English. Abraham B. Hurwitz and Arthur Goddard	+	+	+
	Reading Aids - Through the Grades. David H. Russell and Etta E. Karp	+	+	+

1.0 LANGUAGE: *Resources*

Level 7	Level 8	Level 9		
			BOOKS *continued*	
+	+	+	1.2	*Teacher's Guide for Remedial Reading.* William Kottmeyer
+	[illegible]	+	1.3	*Words in Action.* John G. Gilmartin
		+	1.3	*Looking At Language.* M. H. Scargill
		+	1.3	*Success With Words.* Harold L. Herber
+	+	+	1.3	*Instant Vocabulary.* Ida Ehrlich
	+	+	1.3, 1.4	*Words At Work.* Joseph Bellafiore
		+	1.3, 1.4	*Enriching Your Vocabulary.* Joseph R. Orgel
+	+		1.5	*Punctuation Pointers.* Maxwell Nurnberg
+	+		1.7	*The Devil's Dictionary.* Ambrose Bierce
+	+	+	1.7	*Ideas for Teaching English.* Ruth Reeves
			COMMUNITY RESOURCES	
+	+	+	Nashville Public Library	
+	+	+	Theaters	
+	+	+	Children's Museum	
			KITS AND PACKETS	
+			1.2	*Webster Reading Kit* (Programmed reading)

1.0 LANGUAGE: *Resources*	Domain		
	C	A	P
Teacher's Guide for Remedial Reading. William Kottmeyer			
Words in Action. John G. Gilmartin	+	+	
Looking At Language. M. H. Scargill	+		
Success With Words. Harold L. Herber	+	+	
Instant Vocabulary. Ida Ehrlich	+		
Words At Work. Joseph Bellafiore	+	+	
Enriching Your Vocabulary. Joseph R. Orgel	+	+	
Punctuation Pointers. Maxwell Nurnberg	+		
The Devil's Dictionary. Ambrose Bierce			
Ideas for Teaching English. Ruth Reeves			
CES			
ublic Library	+		
	+	+	
Museum	+	+	
Webster Reading Kit (Programmed reading)	+	+	

Level			1.0 LANGUAGE: *Resources*	
7	8	9		
+	+		1.2	SRA Reading Labs (Programmed reading)
+			1.2	*Grolier Reading Attainment Kit* (Programmed reading)
		+	1.2	*Tactics in Reading* (Reading skills kit)
+	+	+	1.2, 1.3	Vocabulary Games
+			1.2, 1.7	EDL *Study Skills Kit*
	+		1.2	Scholastic *Action Kit* (Workbooks and paperback-high inter low reading level)
			TEXTS AND WORKBOOKS	
+			1.2	*Visual Discrimination*
+	+		1.2	*Crossword Puzzles for Reading and Thinking Skills*
+			1.2	*Read Better - Learn More*
+	+		1.2	*Reading/Thinking Skills*
	+	+	1.2	*Ginn Word Enrichment Program*
+			1.2	*Basic Reading Skills*
+			1.2	*Doctor Spello*
+	+		1.2	*Conquest in Reading*
	+	+	1.3, 1.4, 1.5	*Understanding Language Series (1, 2, 3, 4)*

	1.0 LANGUAGE: *Resources*	Domain		
		C	A	P
	SRA Reading Labs (Programmed reading)	+		
	Grolier Reading Attainment Kit (Programmed reading)	+		
	Tactics in Reading (Reading skills kit)	+		
3	Vocabulary Games	+	+	+
7	EDL *Study Skills Kit*	+		
	Scholastic *Action Kit* (Workbooks and paperback-high interest, low reading level)	+	+	+
RKBOOKS				
	Visual Discrimination	+		
	Crossword Puzzles for Reading and Thinking Skills	+		+
	Read Better - Learn More	+		
	Reading/Thinking Skills	+		
	Ginn Word Enrichment Program	+		
	Basic Reading Skills	+		
	Doctor Spello	+		
	Conquest in Reading	+	+	
, 1.5	*Understanding Language Series (1, 2, 3, 4)*	+	+	

Level			
7	8	9	1.0 LANGUAGE: *Resources*
			TEXTS AND WORKBOOKS *continued*
	+	+	1.6 *Speaking by Doing*
+			1.7 *Imaginary Line Handwriting*
+			1.7 *Look up and Learn - A Dictionary Activities Book*
			PROFESSIONAL RESOURCES
			Teaching the History of the English Language in the Secondary Classroom. J Milosh, Jr.
			Backgrounds in Language. (NCTE)
			Dialects. Jean Malmstrom

1.0 LANGUAGE: *Resources*	Domain		
	C	A	P
OOKS *continued*			
Speaking by Doing	+	+	+
Imaginary Line Handwriting	+		+
Look up and Learn - A Dictionary Activities Book	+		+
SOURCES			
e History of the English Language in the Secondary Classroom. Joseph E.			
in Language. (NCTE)			
Jean Malmstrom			

2.0 LITERATURE

TEACHER OBJECTIVES

To facilitate the student's learning process in LITERATURE, the teacher will

- *Acquaint the student with various literary forms and techniques found in fiction, non-fiction, and poetry;*
- *Provide opportunities for the student to explore various points-of-view, themes, values, and attitudes found in literature;*
- *Assist the student in relating literature to the realities of life;*
- *Facilitate the student's self-discovery and understanding of others through experiences in literature;*
- *Generate enthusiasm and interest in literature that will be reflected in the student's reading habits; and*
- *Provide the student with opportunities to develop an awareness of literature as an intellectual, emotional, and aesthetic vehicle.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Show that the dramatic experience has enabled him to derive insights into and to gain understandings of himself, others, and the world around him;*
- *Differentiate between an essay and an article;*
- *Justify biographies and autobiographies as forms which convey values and attitudes;*

STUDENT OBJECTIVES *continued*

- *Show that he has acquired an awareness of the novel and short story as unique genres and developed an appreciation of them by selecting others to read for his own enjoyment;*
- *Demonstrate that he has internalized an ordered view of the poetic experience and recognizes poetry as an aesthetic and emotional form of literary expressions; and*
- *Show that he understands the relevance of folklore and mythology in today's culture and that he is aware of these types of expressions as man's way of answering questions about things around him that he could not otherwise explain.*

In reaching these goals, the student will demonstrate competencies in

2.1 Fiction

2.2 Non-Fiction

2.3 Poetry

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

Level			2.0 LITERATURE: *Student Performance Objectives*
7	8	9	
			2.1 Fiction
			2.11 SHORT STORY
		+	Distinguish the short story from other literary forms.
	+		Demonstrate a knowledge of the elements of a short story.
	+	+	Recognize unique characteristics of the short story.
		+	Recognize universal themes and comments on life and values as seen in short story.
	+	+	Exhibit tolerance of different points of view.
		+	Recognize certain language patterns as essential to the credibility o short stories.
			2.12 THE NOVEL
		+	Demonstrate an understanding of the elements of a novel.
		+	Relate his values to the values of a character in a particular novel.
		+	Demonstrate a comprehension of the novel as a tool for understanding. human nature.
		+	Explain universality of theme.
		+	Demonstrate an understanding of the concept of a classic novel.
			2.13 DRAMA
+			Perceive the relationship of real life situations to drama.

2.0 LITERATURE: *Student Performance Objectives*	Domain		
	C	A	P
HORT STORY			
istinguish the short story from other literary forms.	+		
emonstrate a knowledge of the elements of a short story.	+	+	
ecognize unique characteristics of the short story.		+	
ecognize universal themes and comments on life and values as seen in hort story.		+	
xhibit tolerance of different points of view.		+	
ecognize certain language patterns as essential to the credibility of hort stories.	+		
HE NOVEL			
emonstrate an understanding of the elements of a novel.	+		
elate his values to the values of a character in a particular novel.		+	
emonstrate a comprehension of the novel as a tool for understanding. uman nature.		+	
xplain universality of theme.	+		
emonstrate an understanding of the concept of a classic novel.	+		
RAMA			
erceive the relationship of real life situations to drama.	+	+	

Level			
7	8	9	2.0 LITERATURE: *Student Performance Objectives*
			2.13 **DRAMA** *continued*
+			Role-play characters in a variety of situations.
+	+		Differentiate between the short story and/or novel and the drama.
		+	Display by his behavior that he is capable of empathizing with charact in drama.
		+	Analyze printed and visual dramas in terms of setting, plot, character zation, conflict, and spectacle.
		+	Apply his understanding of traditional types of plays.
+	+	+	Use his experiences in drama to develop his potentialities for poise, tolerance, and human understanding.
		+	Compare and contrast a variety of media.
		+	Recognize the drama as a vehicle for entertainment as well as an influential political, propagandistic, ethical and religious tool.
			2.14 **FOLKLORE AND MYTHOLOGY**
+	+	+	Relate questions that plagued early man to myths that consequently de
+			Describe the function of folklore and mythology in the lives of ancien peoples.
	+		Recognize the historical quality of myths.
	+		Compare and contrast mythological characters to people of today.
		+	Explain ways that mythology has affected our literature, language, pr and general culture.

2.0 LITERATURE: *Student Performance Objectives*	Domain		
	C	A	P
RAMA *continued*			
ole-play characters in a variety of situations.	+	+	
fferentiate between the short story and/or novel and the drama.	+		
splay by his behavior that he is capable of empathizing with characters drama.		+	+
alyze printed and visual dramas in terms of setting, plot, characteri- tion, conflict, and spectacle.	+		
ply his understanding of traditional types of plays.	+		
e his experiences in drama to develop his potentialities for poise, lerance, and human understanding.		+	+
mpare and contrast a variety of media.	+		
cognize the drama as a vehicle for entertainment as well as an in- uential political, propagandistic, ethical and religious tool.	+	+	+
LKLORE AND MYTHOLOGY			
late questions that plagued early man to myths that consequently developed.		+	
scribe the function of folklore and mythology in the lives of ancient oples.	+	+	
cognize the historical quality of myths.	+		
pare and contrast mythological characters to people of today.		+	
lain ways that mythology has affected our literature, language, products, general culture.	+	+	

Level			2.0 LITERATURE: *Student Performance Objectives*
7	8	9	
			2.2 Non-Fiction
			2.21 BIOGRAPHIES AND AUTOBIOGRAPHIES
+			Recognize the purposes of biography and autobiography.
	+	+	Compare his values to the values of the subjects of biographical and autobiographical selections.
		+	Select and condense information about himself to write a brief autobiography.
		+	Evaluate biographical and autobiographical selections in terms of spec fied criteria.
		+	Defend the classification of the biography and autobiography as non-fi works.
			2.22 ESSAYS AND ARTICLES
	+	+	Recognize essays and articles as specific types of literature.
+			Utilize the article as a means of gaining information.
		+	Recognize an author's point of view in essays.
			2.3 Poetry
+			Extract the "plain sense" meaning of a poem.
+			Recognize the variety of poetic qualities in his environment.
	+		Show his understanding of word pictures, mood, and rhythm in poetry.

2.0 LITERATURE: *Student Performance Objectives*	Domain		
	C	A	P
APHIES AND AUTOBIOGRAPHIES			
nize the purposes of biography and autobiography.	+	+	
re his values to the values of the subjects of biographical and iographical selections.		+	
t and condense information about himself to write a brief auto- aphy.	+	+	
ate biographical and autobiographical selections in terms of speci- criteria.	+		
d the classification of the biography and autobiography as non-fictional .	+		
S AND ARTICLES			
nize essays and articles as specific types of literature.	+		
ze the article as a means of gaining information.	+		
nize an author's point of view in essays.	+	+	
ct the "plain sense" meaning of a poem.	+		
nize the variety of poetic qualities in his environment.	+		
his understanding of word pictures, mood, and rhythm in poetry.	+		+

Level			2.0 LITERATURE: *Student Performance Objectives*
7	8	9	
			2.3 *Poetry (continued)*
	+		Demonstrate his comprehension of the forms, uses, and themes of poetr
		+	Evidence his ability to distinguish between the different types of poetry.
		+	Analyze the techniques used by the poet to express emotions and ideas
		+	Recognize universal themes in poetry common to human experience and d cribe how the poet individualizes the theme.
		+	Relate his personal experiences and values to the themes found in poe

2.0 LITERATURE: *Student Performance Objectives*	Domain		
	C	A	P
ntinued)			
nstrate his comprehension of the forms, uses, and themes of poetry.	+		
lence his ability to distinguish between the different types of ry.	+		
yze the techniques used by the poet to express emotions and ideas.	+		
gnize universal themes in poetry common to human experience and des- e how the poet individualizes the theme.	+	+	
te his personal experiences and values to the themes found in poetry.	+	+	

2.0 LITERATURE: *Activities and Ideas*

2.1 *Fiction*

2.11 SHORT STORY

Level			
7	8	9	
	+	+	Divide into small groups and role-play scenes from a short story.
	+		Draw or collect pictures to stimulate a discussion of the various type conflicts.
		+	Imagine yourself to be the writer of an "advice" column. Compose lett from several characters stating the dilemmas they face and furnish an vice-filled reply to each. Share information with others in order to the variety of answers.
		+	Take turns expressing the mood established in the story using only *non* *verbal* means.
		+	Have a "trial for a criminal character in a short story (*e.g.*, the murderer in "Tell Tale Heart").
	+	+	Construct a miniature model of a particular scene.
+			Select a passage from a given story and describe a moment from your ow experience that this called to your memory.
	+		Imagine you are one of the characters in a story you read and write a about your thoughts and feelings and the events in your life.
	+	+	In groups, construct a collage to illustrate the theme of a story.
+			Write an interview between you and a character in a short story.
		+	In groups, discuss what you would have done in the hero's place and gi reasons for your decision.

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
n			
SHORT STORY			
Divide into small groups and role-play scenes from a short story.	+	+	+
Draw or collect pictures to stimulate a discussion of the various types of conflicts.	+		+
Imagine yourself to be the writer of an "advice" column. Compose letters from several characters stating the dilemmas they face and furnish an advice-filled reply to each. Share information with others in order to see the variety of answers.	+	+	
Take turns expressing the mood established in the story using only *non-verbal* means.	+	+	+
Have a "trial for a criminal character in a short story (*e.g.*, the murderer in "Tell Tale Heart").	+	+	
Construct a miniature model of a particular scene.	+	+	+
Select a passage from a given story and describe a moment from your own experience that this called to your memory.	+	+	
Imagine you are one of the characters in a story you read and write a diary about your thoughts and feelings and the events in your life.	+	+	
In groups, construct a collage to illustrate the theme of a story.	+	+	+
Write an interview between you and a character in a short story.	+		
In groups, discuss what you would have done in the hero's place and give reasons for your decision.	+	+	

Level			2.0 LITERATURE: *Activities and Ideas*
7	8	9	
			2.11 SHORT STORY *continued*
	+		Divide into groups for the purpose of writing a T.V. script for one of the stories read and have each group act its scene.
+			Write a new ending for a story you have read.
		+	Share a collection of newspaper clippings on which short stories might based, explaining how you would develop them into a story.
	+		Divide into groups and make a sequence of slides illustrating a story. Combine them with film, taped music, or both.
		+	Express the theme of a story through a dance you have devised yourself
			2.12 THE NOVEL
		+	Rent the movie version of a novel to stimulate interest in the novel. Assign a comparison of the book and the movie.
		+	Provide a choice when teaching the novel. It is unreasonable to assum that one novel will be suitable for all students.
		+	Instead of assigning the usual book report, have the students write a friendly letter to one of the characters in the book. The letter shou indicate the student's understanding of what he has read.
		+	Dramatize scenes from novels to create interest. Choose only those sc which have dramatic potential. (An example would be the reuniting of Manette and her father in A *Tale of Two Cities*.)
		+	Select those who have written superior book reports to orally present reports to the entire school over the intercom on occasion.

	Domain		
2.0 LITERATURE: *Activities and Ideas*	C	A	P
HORT STORY *continued*			
ivide into groups for the purpose of writing a T.V. script for one of he stories read and have each group act its scene.	+		
rite a new ending for a story you have read.	+	+	
hare a collection of newspaper clippings on which short stories might be ased, explaining how you would develop them into a story.	+		+
ivide into groups and make a sequence of slides illustrating a story. ombine them with film, taped music, or both.	+	+	+
xpress the theme of a story through a dance you have devised yourself.	+	+	+
E NOVEL			
nt the movie version of a novel to stimulate interest in the novel. ssign a comparison of the book and the movie.	+	+	
rovide a choice when teaching the novel. It is unreasonable to assume hat one novel will be suitable for all students.		+	
nstead of assigning the usual book report, have the students write a riendly letter to one of the characters in the book. The letter should dicate the student's understanding of what he has read.	+	+	
amatize scenes from novels to create interest. Choose only those scenes ich have dramatic potential. (An example would be the reuniting of Lucie nette and her father in *A Tale of Two Cities*.)	+	+	+
lect those who have written superior book reports to orally present their ports to the entire school over the intercom on occasion.	+	+	+

Level			2.0 LITERATURE: *Activities and Ideas*
7	8	9	
			2.12 THE NOVEL *continued*
		+	Construct a scene on tableau from a novel (*e.g.*, Miss Havisham's room from *Great Expectations*) to create interest and expand involvement.
		+	Make a slide production or an 8 mm movie of the highlights of a novel. Include a sufficient number of scenes to insure continuity.
		+	Have students design original book jackets for the novels they read. Include book jacket "blurbs."
			2.13 DRAMA
+			Divide students into pairs. (Pairs may play one at a time or several participate simultaneously.) The teacher assigns one partner a senten that he is to use to start a quarrel. Each couple must argue, determi not to give in. The students are instructed to begin the quarrel in c trol and gradually lose their temper.
+	+		Direct each student to select a picture from a magazine. The picture should show an interesting-looking person. Each student analyzes that person in the light of what he sees in the picture: feelings, thought behavior, and the imagined characteristics and behavior that make this person unique.
		+	Divide students into groups and direct the groups to enact a scene arc a historical event, such as Lewis and Clark's first meeting with Sacaj Madame Curie's discovery of radium, Bell's first successful use of the telephone. Students should make sure that the story has dramatic valu clearly defined plot, and a climax.

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
THE NOVEL *continued*			
Construct a scene on tableau from a novel (*e.g.*, Miss Havisham's room from *Great Expectations*) to create interest and expand involvement.	+	+	+
Make a slide production or an 8 mm movie of the highlights of a novel. Include a sufficient number of scenes to insure continuity.	+	+	+
Have students design original book jackets for the novels they read. Include book jacket "blurbs."	+	+	+
DRAMA			
Divide students into pairs. (Pairs may play one at a time or several may participate simultaneously.) The teacher assigns one partner a sentence that he is to use to start a quarrel. Each couple must argue, determined not to give in. The students are instructed to begin the quarrel in control and gradually lose their temper.		+	+
Direct each student to select a picture from a magazine. The picture should show an interesting-looking person. Each student analyzes that person in the light of what he sees in the picture: feelings, thoughts, behavior, and the imagined characteristics and behavior that make this person unique.	+	+	
Divide students into groups and direct the groups to enact a scene around a historical event, such as Lewis and Clark's first meeting with Sacajawea, Madame Curie's discovery of radium, Bell's first successful use of the telephone. Students should make sure that the story has dramatic value, clearly defined plot, and a climax.	+	+	+

Level			2.0 LITERATURE: *Activities and Ideas*
7	8	9	
			2.13 DRAMA *continued*
		+	Have students keep a secret log of the identifying characteristics of friend (or character in a story). Include descriptive statements concerning posture, facial expressions, gestures and observable reactions to specific situations. Without revealing the name of the character to the class, students will portray the character to the class and ask other class members to guess the identity.
+	+		Have students select newspaper human interest stories. In groups the students supply the necessary characters for the action, analyze the characters, and present an improvised scene to the class.
		+	Have students make a diagram of the succession of feelings and emotion experienced by the most important characters in a play.
		+	A variation on the above is the "human continuum." Have students star in a straight line, each end representing extreme opposites. Students are then asked to position themselves in the line in such a way as to represent their ideas of a character's feeling, their reactions to th character, or to reflect their own emotions and values.
	+	+	In small groups, or singly, have students convert a short story into
+			Divide students into groups of 3-4 members. Each "acting group" must a twin "speaking group." Together the twin groups decide on a 3-5 mi folk or fairy tale to play with a role for each participant. It may b necessary to play just one scene rather than the entire story. One te will act the story, and the other team sitting on the side lines will vide the voices as though dubbing in for a synchronized sound track. achieve this ensemble playing requires strong concentration and quick observation.

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2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
RAMA *continued*			
ave students keep a secret log of the identifying characteristics of a riend (or character in a story). Include descriptive statements con-erning posture, facial expressions, gestures and observable reactions o specific situations. Without revealing the name of the character o the class, students will portray the character to the class and ask ther class members to guess the identity.	+	+	+
ave students select newspaper human interest stories. In groups the tudents supply the necessary characters for the action, analyze the haracters, and present an improvised scene to the class.	+	+	+
ave students make a diagram of the succession of feelings and emotions xperienced by the most important characters in a play.	+	+	+
variation on the above is the "human continuum." Have students stand n a straight line, each end representing extreme opposites. Students re then asked to position themselves in the line in such a way as to epresent their ideas of a character's feeling, their reactions to the aracter, or to reflect their own emotions and values.	+	+	+
small groups, or singly, have students convert a short story into a play.	+	+	
vide students into groups of 3-4 members. Each "acting group" must have twin "speaking group." Together the twin groups decide on a 3-5 minute lk or fairy tale to play with a role for each participant. It may be cessary to play just one scene rather than the entire story. One team ll act the story, and the other team sitting on the side lines will pro-de the voices as though dubbing in for a synchronized sound track. To hieve this ensemble playing requires strong concentration and quick servation.	+	+	+

Level			2.0 LITERATURE: *Activities and Ideas*
7	8	9	
			2.13 DRAMA *continued*
+	+		Divide students into groups. Each group shows the different ages of m Each group plays the same person at different ages. At the end of the improvisation they strike a tableaux.
		+	Divide the class into five or six groups. Assign each group a televis program or movie to view. Within each group, members will individuall the same program and write a critique. In class, group members will r aloud and compare each of their evaluations. If possible, compare cla criticism with that of a professional critic.
			2.14 FOLKLORE AND MYTHOLOGY
+			Role play the telling of a myth or folk tale.
+			Display folk art and handcraft.
+	+		Prepare illustrations or dioramas of scenes from legends, myths.
+	+		Make puppets of characters. Present scenes to the class.
	+		Share pictures of advertisements with mythological connections.
	+		Display cartoons--either clipped from magazines or original--relating mythology.
	+		Construct projects (swords, shields, etc.)
	+		Play charades, acting out characters from mythology.
	+		Write in play form selected myths. Add commercials attuned to the per of the story (*e.g.*, a chariot sale with a plug from Apollo).

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
A *continued*			
ide students into groups. Each group shows the different ages of man. group plays the same person at different ages. At the end of the rovisation they strike a tableaux.	+	+	+
de the class into five or six groups. Assign each group a television ram or movie to view. Within each group, members will individually view same program and write a critique. In class, group members will read d and compare each of their evaluations. If possible, compare class icism with that of a professional critic.	+	+	
LORE AND MYTHOLOGY			
play the telling of a myth or folk tale.	+	+	+
lay folk art and handcraft.	+		+
are illustrations or dioramas of scenes from legends, myths.	+		+
puppets of characters. Present scenes to the class.	+	+	+
e pictures of advertisements with mythological connections.	+	+	
lay cartoons--either clipped from magazines or original--relating to ology.	+		
truct projects (swords, shields, etc.)	+		+
charades, acting out characters from mythology.	+	+	+
e in play form selected myths. Add commercials attuned to the period he story (*e.g.*, a chariot sale with a plug from Apollo).	+	+	

Level			
7	8	9	2.0 LITERATURE: *Activities and Ideas*
			2.14 FOLKLORE AND MYTHOLOGY *continued*
		+	Use "My Fair Lady" to show how a modern literary work has been based mythology.
		+	Write an original myth.
		+	Contrast the typical hero of mythology with ordinary mortals.
		+	Characterize heroes of mythology pointing out human as well as godlik qualities.
	+	+	Create crossword puzzles of mythological names.
+			Myth-O. The teacher duplicates two different sets of cards, enough each student. The card has 25 blocks (5x5); the center block is labe "FREE." In the other blocks are inserted names like Circe, Siren, It Cyclops, Calypso, etc. The teacher (on 3x5 cards) places statements can be answered on the student card The student covers the answer i happens to be on his card. When he covers his entire card, he yells and wins a prize (candy or other).
			2.21 BIOGRAPHIES AND AUTOBIOGRAPHIES
+	+	+	Have students conduct biographical interviews with other students ear the year as a human relations task. The interviewer can then introdu the interviewee to the class.
		+	Have students prepare a case study of someone in the school (student, secretary, or principal) to teach the writing and research problems o biographer.
		+	Have students conduct a biographical interview on the telephone with cally prominent person in politics, the media, business, the clergy,

	Domain		
2.0 LITERATURE: *Activities and Ideas*	C	A	P
LORE AND MYTHOLOGY *continued*			
"My Fair Lady" to show how a modern literary work has been based on ology.	+		
e an original myth.	+		
rast the typical hero of mythology with ordinary mortals.	+		
racterize heroes of mythology pointing out human as well as godlike ities.	+	+	
te crossword puzzles of mythological names.	+		
-O. The teacher duplicates two different sets of cards, enough for student. The card has 25 blocks (5x5); the center block is labeled, E." In the other blocks are inserted names like Circe, Siren, Ithaca, ops, Calypso, etc. The teacher (on 3x5 cards) places statements that be answered on the student card. The student covers the answer if it ens to be on his card. When he covers his entire card, he yells "Myth-O" wins a prize (candy or other).	+		+
RAPHIES AND AUTOBIOGRAPHIES			
students conduct biographical interviews with other students early in year as a human relations task. The interviewer can then introduce interviewee to the class.	+	+	+
students prepare a case study of someone in the school (student, teacher, retary, or principal) to teach the writing and research problems of the rapher.	+	+	
students conduct a biographical interview on the telephone with a lo- y prominent person in politics, the media, business, the clergy, etc. Be	+	+	

Level 7	Level 8	Level 9	2.0 LITERATURE: *Activities and Ideas*
			2.21 BIOGRAPHIES AND AUTOBIOGRAPHIES *continued*
			sure that students have a carefully prepared questionnaire before atte this assignment.
	+	+	Have students keep a journal for the period of time during which the biography unit is taught. Near the conclusion of the unit, have the s dents analyze their journals and condense them to those items which wo be of interest to a biographer.
			2.22 ESSAYS AND ARTICLES
		+	Construct "tape essays." Include speeches, songs, essays, or poems. a variety of voices; present several viewpoints.
	+	+	Allow students to exchange essays they have written. Each should stat mood of the essay by underlining sentences that help create this tone.
		+	Arrange groups for students to read aloud essays they have written in which they reacted to an editorial cartoon.
			2.3 Poetry
	+	+	Have students keep a poetry notebook (anthology). Into a folder with illustrated cover and possible inside illustration, they are to collec twenty-five poems using a definite theme: tolerance, love, war, natur etc. There are several other approaches that may be taken with this project according to the abilities and interests of the students: -write a composition discussing why he chose the theme; -write an analysis of a given number of poems according to a pre-established form; -include original poems; or -write original lines of poetic devices (alliteration, onomatopoeia

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
GRAPHIES AND AUTOBIOGRAPHIES *continued*			
e that students have a carefully prepared questionnaire before attempting s assignment.			
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AYS AND ARTICLES			
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Level			
7	8	9	2.0 LITERATURE: *Activities and Ideas*
			2.3 Poetry (continued)
+	+		The teacher may compile a list of well-known short quotes from poems a let the students have fun "puncturing" them. For example, "Drink to m only with thine eyes;/ It's hard to do, I realize." (OR) "Tis better t have loved and lost/ Than married someone and been bossed." (OR) "I s an arrow into the air/ 'Twas so polluted it stayed up there."
+	+		A good motivational beginning is for the teacher to read story poems (and narratives) to the class. Some possible titles: "Lord Randal," " Edward," "Casey at the Bat," and "Cremation of Sam McGee."
	+	+	A good introductory activity is to select carefully three widely diver selections of music that readily call up separate images. Suggest the students list, as the recordings are played, their impressions, colors and scenes that come from the music. Discuss the differing images and evoked by having the students read some of their reactions.
		+	Coffee House Poetry. Young people who have had enjoyable experiences poetry continue to read poetry. Suggest to the students that a "coffe house" type program might help set the mood for modern poetry. They m wish to bring bongo drums, guitars, background scenery, and the like t convert the classroom into a real coffee house. Play recordings of "b poetry and let students read their own "modern" poetry. The party wil a success if a host committee has been responsible for planning a prog that includes many class members. Choral reading of a poem could also used.
+			Dramatizing Poems. Let a group of students select passages from such as "Death of the Hired Man" and "the Shooting of Dan McGraw" to prepar for dramatic presentation to the class. The preparation would include writing character sketches of the parts to be portrayed and citing lin that reveal character.

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
(*continued*)			
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good motivational beginning is for the teacher to read story poems (ballads nd narratives) to the class. Some possible titles: "Lord Randal," "Edward, dward," "Casey at the Bat," and "Cremation of Sam McGee."	+	+	
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Level			
7	8	9	
			2.3 Poetry (continued)
	+		An introductory exercise in poetry is to have the students look over several poetry books and copy down one poem they really enjoy. This exercise allows the teacher to gain some insight into the tastes of the students. The exercise can be extended by having students write very briefly on one aspect of the poem: mood, meaning, why they chose it, e
		+	Involve students in a discussion on the question of why so many student seem to dislike poetry. Invariably students agree that some poems are right, but that there were not enough such poems in the textbooks. Tho that are "all right" serve as a starting point for a class project. After sharing favorite poems, suggest to the pupils the preparation of a scrapbook of "poems we like." The scrapbook may be donated to the school library (or kept in the classroom library) for reference by pupi of other classes. The following procedure may be agreed upon as a means of selecting the to be included in the anthology. Each student selects a poem. He must ready to discuss the poem, explain its meaning, tell why he likes it, p out effective lines, and, finally, read it aloud. The class then votes whether to include the poem. The student presenting the poem, or any listener, may offer to illustrate it. Thus the class is motivated to listen critically and with appreciation at least 30+ poems. At the same time, each student is forced to sit do with a poem and ask, "Why does this move me?" He must also study and rehearse the poem to read it effectively.
	+	+	See packet studying "Poetic Terminology" from Educational Stimuli for c word puzzles on poetic terminology.

	Domain		
	C	A	P
ntinued)			
ntroductory exercise in poetry is to have the students look over ral poetry books and copy down one poem they really enjoy. This ex- se allows the teacher to gain some insight into the tastes of the ents. The exercise can be extended by having students write very fly on one aspect of the poem: mood, meaning, why they chose it, etc.	+	+	
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following procedure may be agreed upon as a means of selecting the poems e included in the anthology. Each student selects a poem. He must be y to discuss the poem, explain its meaning, tell why he likes it, point effective lines, and, finally, read it aloud. The class then votes on her to include the poem. The student presenting the poem, or any ener, may offer to illustrate it.			
the class is motivated to listen critically and with appreciation to east 30+ poems. At the same time, each student is forced to sit down a poem and ask, "Why does this move me?" He must also study and re- se the poem to read it effectively.			
packet studying "Poetic Terminology" from Educational Stimuli for cross- puzzles on poetic terminology.			

Level			2.0 LITERATURE: *Activities and Ideas*
7	8	9	
			2.3 Poetry (continued)
+			Catch the student's interest at the beginning of the unit by having hi and listen to a number of humorous poems. The teacher might put some humorous poems on the board and bring books of poetry to class. Amon various collections of humorous verse are Richard Armour's *An Armoury Light Verse*, Edward Lear's the *Complete Nonsense Book*, Ogden Nash's *S Verse*, and the *Silver Treasury of Light Verse*, edited by Oscar Willia
		+	To get students to see that poetry is all around them, involve studen activities that will help them see the poetry in commercials, greetin songs, game rhymes, as well as the rhythm in nature and conversation.

2.0 LITERATURE: *Activities and Ideas*	Domain		
	C	A	P
ontinued)			
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get students to see that poetry is all around them, involve students in ivities that will help them see the poetry in commercials, greeting cards, gs, game rhymes, as well as the rhythm in nature and conversation.		+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			AUDIO-VISUALS	
			FILMS	
		+	2.11	*The Lottery* (28 Min.)
	+	+		*Mark Twain Gives An Interview* (14 Min.)
	+			*Occurrence at Owl Creek Bridge*
	+			*Edgar Allan Poe: Background for His Works*
	+			*The Pit and The Pendulum*
		+		*Short Stories of O'Henry*
		+		*What's in a Story?* (14 Min.)
+				*O'Henry's Full House* (11 Min.)
		+	2.12	*The Novel: Early Victorian England and Charles Dickens* (3
		+		*The Novel: Great Expectations* (Part I, 30 Min.)
		+		*The Novel: Great Expectations* (Part II, 30 Min.)
		+		*Literature Appreciation: How to Read Novels* (13 Min.)
		+		*It's Fun to Read Books* (11 Min.)
		+		*Novel, What It Is, What It's About, What It Does* (30 Min.)
		+		*David Copperfield: The Boy* (38 Min.)
		+		*David Copperfield: The Man* (38 Min.)

2.0 LITERATURE: *Resources*	Domain		
	C	A	P
The Lottery (28 Min.)		+	
Mark Twain Gives An Interview (14 Min.)	+	+	
Occurrence at Owl Creek Bridge	+	+	
Edgar Allan Poe: Background for His Works	+		
The Pit and The Pendulum		+	
Short Stories of O'Henry	+		
What's in a Story? (14 Min.)	+		
O'Henry's Full House (11 Min.)		+	
The Novel: Early Victorian England and Charles Dickens (30 Min.)	+		
The Novel: Great Expectations (Part I, 30 Min.)	+	+	
The Novel: Great Expectations (Part II, 30 Min.)	+	+	
Literature Appreciation: How to Read Novels (13 Min.)	+		
It's Fun to Read Books (11 Min.)		+	
Novel, What It Is, What It's About, What It Does (30 Min.)	+		
David Copperfield: The Boy (38 Min.)	+		
David Copperfield: The Man (38 Min.)	+		

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			FILMS *continued*	
		+	2.12	*How To Read a Book* (11 Min.)
		+		*A Tale of Two Cities* (44 Min.)
		+		*Treasure Island* (43 Min.)
+			2.13	*Story Acting Is Fun* (11 Min.)
	+			*A Chairy Tale* (10 Min.)
	+			*The Hand* (19 Min.)
+				J. T. (Pt. I and Pt. II) (51 Min.)
+	+			*The String Bean* (26 Min.)
		+		*Odd Man Out: Critic and Film Series* (35 Min.)
	+			*Literature Appreciation: How to Read Plays* (17 Min.)
	+		2.14	*Mythology of Greece and Rome* (16 Min.)
		+		*Mythology Is Alive and Well*
	+		2.21	*The World of Helen Keller*
		+		*Literature Appreciation: How to Read Essays*
	+		2.3	*The Day Is Two Feet Long* (8 Min.)
		+		*The Hangman* (12 Min.)

2.0 LITERATURE: Resources	Domain		
	C	A	P
tinued			
How To Read a Book (11 Min.)	+		
A Tale of Two Cities (44 Min.)	+	+	
Treasure Island (43 Min.)	+	+	
Story Acting Is Fun (11 Min.)	+	+	
A Chairy Tale (10 Min.)		+	
The Hand (19 Min.)	+	+	
J. T. (Pt. I and Pt. II) (51 Min.)	+	+	
The String Bean (26 Min.)		+	
Odd Man Out: Critic and Film Series (35 Min.)	+		
Literature Appreciation: How to Read Plays (17 Min.)	+		
Mythology of Greece and Rome (16 Min.)	+		
Mythology Is Alive and Well	+	+	
The World of Helen Keller	+	+	
Literature Appreciation: How to Read Essays	+		
The Day Is Two Feet Long (8 Min.)		+	
The Hangman (12 Min.)		+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			FILMS *continued*	
		+	2.3	*Why Man Creates* (25 Min.)
+				*Let's Read Poetry* (10 Min.)
+				*Poems Are Fun* (11 Min.)
	+			*Literature Appreciation: How to Read Poetry* (11 Min.)
			FILMSTRIPS	
+	+		2.12	*A Christmas Carol*
		+		*Charles Dickens: The Man and His Works*
		+		*Dickens*
		+		*Dr. Jekyll and Mr. Hyde*
		+		*How To Read An Historical Novel*
		+	2.13	*What Is Drama*
+			2.14	*American Folk Heroes*
+				*American Legendary Heroes*
+				*Folklore and Legendary Heroes*
	+			*Myths and Legends of Ancient Greece and Rome*
	+			*Legends of Greece and Rome*
	+			*Heroes of Greek Mythology*

2.0 LITERATURE: Resources	Domain		
	C	A	P
nued			
Why Man Creates (25 Min.)	+	+	
Let's Read Poetry (10 Min.)	+	+	
Poems Are Fun (11 Min.)		+	
Literature Appreciation: How to Read Poetry (11 Min.)	+		
A Christmas Carol		+	
Charles Dickens: The Man and His Works	+	+	
Dickens	+	+	
Dr. Jekyll and Mr. Hyde	+	+	
How To Read An Historical Novel	+		
What Is Drama	+		
American Folk Heroes	+	+	
American Legendary Heroes	+	+	
Folklore and Legendary Heroes	+	+	
Myths and Legends of Ancient Greece and Rome	+	+	
Legends of Greece and Rome	+	+	
Heroes of Greek Mythology	+	+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			FILMSTRIPS *continued*	
		+	2.21	*Afro-American Literature: An Overview*
		+		*Literature Components*
+			2.3	*The Poetic Experience*
			RECORDS	
+	+		2.11	*Mark Twain Stories*
+	+		2.12	*A Christmas Carol*
+				*Gulliver's Travels*
		+		*The Pickwick Papers*
		+		*Tale of Two Cities*
		+		*Treasure Island*
		+		*Understanding and Appreciation of the Novel*
+			2.14	*Heroes, Gods and Monsters of the Greek Myths*
		+	2.21	*Anne Frank: The Diary of a Young Girl*
	+			*Carl Sandburg: A Lincoln Album*
		+		*Autobiography of Fredrick Douglass*

2.0 LITERATURE: *Resources*	Domain		
	C	A	P
s continued			
Afro-American Literature: An Overview	+	+	
Literature Components	+		
The Poetic Experience		+	
Mark Twain Stories		+	
A Christmas Carol		+	
Gulliver's Travels	+	+	
The Pickwick Papers		+	
Tale of Two Cities	+	+	
Treasure Island		+	
Understanding and Appreciation of the Novel	+	+	
Heroes, Gods and Monsters of the Greek Myths	+	+	
Anne Frank: The Diary of a Young Girl	+	+	
Carl Sandburg: A Lincoln Album	+	+	
Autobiography of Fredrick Douglass	+	+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			BOOKS	
		+	2.11	*American Negro Short Stories.* John Henrick Clark
	+			*The Best Short Stories by Negro Writers.* Langston Hughes
	+	+	2.12	*Animal Farm.* George Orwell
+	+			*The Red Pony.* John Steinbeck
+				*Old Yeller.* Fred Gipson
	+			*The Prince and the Pauper.* Mark Twain
		+		*The Outsider.* S. E. Hinton
		+		*The Pigman.* Paul Zindel
	+	+		*Durango Street.* Frank Bonham
		+		*Lord of the Flies.* William Golding
	+			*The Pearl.* John Steinbeck
	+	+		*Sounder.* William Armstrong
	+			*Light in the Forest.* Conrad Richter
	+	+		*The Best of Simple.* Langston Hughes
		+		*Jubilee.* Margaret Walker
		+		*A Tale of Two Cities.* Charles Dickens
		+		*David Copperfield.* Charles Dickens

2.0 LITERATURE: *Resources*	Domain		
	C	A	P
American Negro Short Stories. John Henrick Clark	+	+	
The Best Short Stories by Negro Writers. Langston Hughes	+	+	
Animal Farm. George Orwell	+	+	
The Red Pony. John Steinbeck	+	+	
Old Yeller. Fred Gipson	+	+	
The Prince and the Pauper. Mark Twain	+	+	
The Outsider. S. E. Hinton	+	+	
The Pigman. Paul Zindel	+	+	
Durango Street. Frank Bonham	+	+	
Lord of the Flies. William Golding	+	+	
The Pearl. John Steinbeck	+	+	
Sounder. William Armstrong	+	+	
Light in the Forest. Conrad Richter	+	+	
The Best of Simple. Langston Hughes	+	+	
Jubilee. Margaret Walker	+	+	
A Tale of Two Cities. Charles Dickens	+	+	
David Copperfield. Charles Dickens	+	+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			BOOKS *continued*	
		+	2.12	*Great Expectations.* Charles Dickens
		+		*Ivanhoe.* Sir Walter Scott
		+	2.13	*Designs in Drama.* Crosby Redman
		+		*Currents in Drama.* Marjorie Barrows
		+		*Man the Myth-Maker.* W. T. Jewkes
		+		*Charles Dickens: A Pictorial Biography.* J. B. Priestly
	+			*Autobiography of Mark Twain.* Mark Twain
		+		*Death Be Not Proud.* John Gunther
		+		*Life With Father.* Clarence Day
		+		*My Life and Hard Times.* James Thurber
	+	+		*The Thread That Runs So True.* Jesse Stuart
		+		*Shakespeare of London.* Marchette Chute
		+		*Up From Slavery.* Booker T. Washington
	+	+		*We Have Tomorrow.* Arna Bontemps
	+	+		*The Story of My Life.* Helen Keller
		+		*Yes, I Can.* Sammy Davis

	Domain		
2.0 LITERATURE: *Resources*	C	A	P
d			
Great Expectations. Charles Dickens	+	+	
Ivanhoe. Sir Walter Scott	+	+	
Designs in Drama. Crosby Redman	+	+	
Currents in Drama. Marjorie Barrows	+	+	
Man the Myth-Maker. W. T. Jewkes	+		
Charles Dickens: A Pictorial Biography. J. B. Priestly	+	+	
Autobiography of Mark Twain. Mark Twain	+	+	
Death Be Not Proud. John Gunther	+	+	
Life With Father. Clarence Day	+	+	
My Life and Hard Times. James Thurber	+	+	
The Thread That Runs So True. Jesse Stuart	+	+	
Shakespeare of London. Marchette Chute	+	+	
Up From Slavery. Booker T. Washington	+	+	
We Have Tomorrow. Arna Bontemps	+	+	
The Story of My Life. Helen Keller	+	+	
Yes, I Can. Sammy Davis	+	+	

Level			2.0 LITERATURE: *Resources*	
7	8	9		
			BOOKS *continued*	
		+	2.21	*I Always Wanted To Be Somebody.* Althea Gibson
	+	+		*Profiles in Courage.* John F. Kennedy
		+		*Dr. Tom Dooley.* Thomas A. Dooley
	+	+		*Anne Frank: The Diary of a Young Girl.* Anne Frank
		+	2.22	*The Souls of Black Folk.* W. E. B. Dubois
		+	2.3	*Currents in Poetry.* Richard Corbin
		+		*Designs in Poetry.* Stanley Peterson
		+		*Themes in the One-Act Play.* David R. Cox
			KITS AND PACKETS	
+			2.2	*Values ~~in Action:~~ Role Playing Problem - Situations for th Intermediate Grades* (Holt, Rinehart and Winston-filmstrips guides, records)
		+	2.3	*Images and Imagination* (Eyegate-filmstrips and pictures)
	+	+		*What to Look for in Poetry* (Eyegate-filmstrips, records)

2.0 LITERATURE: *Resources*	Domain		
	C	A	P
I Always Wanted To Be Somebody. Althea Gibson	+	+	
Profiles in Courage. John F. Kennedy	+	+	
Dr. Tom Dooley. Thomas A. Dooley	+	+	
Anne Frank: The Diary of a Young Girl. Anne Frank	+	+	
The Souls of Black Folk. W. E. B. Dubois	+	+	
Currents in Poetry. Richard Corbin	+	+	
Designs in Poetry. Stanley Peterson	+	+	
Themes in the One-Act Play. David R. Cox	+		
Values in Action: Role Playing Problem - Situations for the Intermediate Grades (Holt, Rinehart and Winston-filmstrips, guides, records)		+	
Images and Imagination (Eyegate-filmstrips and pictures)		+	
What to Look for in Poetry (Eyegate-filmstrips, records)	+	+	

Level 7	Level 8	Level 9	2.0 LITERATURE: *Resources*

PROFESSIONAL RESOURCES

2.11	*The Study of Literature.* Ginn
	Teaching the Short Story. Wallace Stegner (NCTE)
2.13	*Tested Methods of Teaching Speech.* James Holm
	Creative Communication. Fran Tanner
	Basic Drama Projects. Fran Tanner
	The Nature of Drama. Hugh Heffner
2.3	*Teaching Literature in Grades Seven Through Nine.* E. Jenk (NCTE)
	Poetry in the Classroom. Dorothy Petit (NCTE)
	Humanizing English. E. Fagan and Jean Vandill
	Haiku in English. Harold Henderson

2.0 LITERATURE: *Resources*	Domain		
	C	A	P
ESOURCES			
The Study of Literature. Ginn			
Teaching the Short Story. Wallace Stegner (NCTE)			
Tested Methods of Teaching Speech. James Holm			
Creative Communication. Fran Tanner			
Basic Drama Projects. Fran Tanner			
The Nature of Drama. Hugh Heffner			
Teaching Literature in Grades Seven Through Nine. E. Jenkinson (NCTE)			
Poetry in the Classroom. Dorothy Petit (NCTE)			
Humanizing English. E. Fagan and Jean Vandill			
Haiku in English. Harold Henderson			

3.0 COMPOSITION

TEACHER OBJECTIVES

To facilitate the student's learning process in COMPOSITION, the teacher will

- *Assist the student in reinforcing proper spelling, usage, and grammatical structure;*
- *Provide adequate opportunities for the student to practice writing skills;*
- *Generate an atmosphere conducive to freedom of written expression;*
- *Work with the student in improving the clarity and the quality of his written communication;*
- *Acquaint the student with various forms of expository and creative writing;*
- *Encourage student interest in writing for personal satisfaction; and*
- *Involve the student in establishing criteria for evaluating his performance and progress in written expression.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Present a logical sequence of thoughts and ideas in writing;*
- *Demonstrate skill in exposition by utilizing various techniques of writing;*
- *Express himself effectively and accurately in writing;*
- *Recognize the purpose of various forms of expository writing in daily communication;*
- *Correct, revise, and rewrite manuscripts to improve clarity, coherence, neatness and legibility;*

STUDENT OBJECTIVES *continued*

- *Write original compositions, such as simple stories, poems, or plays, that effectively use descriptive and imaginative words, phrases, and concepts; and*
- *Analyze the complexities and experience rewards of the creative writing process.*

In reaching these goals, the student will demonstrate competencies in

3.1 Expository Writing

3.2 Creative Writing

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

Level			3.0 COMPOSITION: *Student Performance Objectives*
7	8	9	
			3.1 Expository Writing
			3.11 LETTER WRITING
+			Incorporate form, appearance, and legibility in letter preparation.
+	+	+	Communicate his ideas and thoughts effectively in a letter.
	+	+	Demonstrate courtesy, conciseness, and accuracy in corresponding.
		+	Differentiate between the various forms of correspondence as they app to the writer's purpose.
		+	Practice acceptable social behavior through obligatory letter writing
			3.12 PREPARING OUTLINES
+			Arrange ideas in a logical sequence.
+			Employ the outline as a practical and versatile study aid.
	+		Recognize the outline as an organizational scheme for written work.
	+	+	Select the main topics, subpoints, and details in a written compositi
		+	Exhibit unity, clarity, and coherence in written work by utilization outline.
			3.13 DEVELOPING PARAGRAPHS
+			Write an expository paragraph developing a central idea.
	+		Strengthen paragraph writing, logically arranging ideas and thoughts clear, concise manner.

3.11 Letter Writing /

	Domain		
3.0 COMPOSITION: *Student Performance Objectives*	C	A	P
y Writing			
TER WRITING			
orporate form, appearance, and legibility in letter preparation.	+	+	
municate his ideas and thoughts effectively in a letter.	+	+	
onstrate courtesy, conciseness, and accuracy in corresponding.			
ferentiate between the various forms of correspondence as they apply the writer's purpose.	+		
ctice acceptable social behavior through obligatory letter writing.	+	+	
PARING OUTLINES			
ange ideas in a logical sequence.	+		
loy the outline as a practical and versatile study aid.	+	+	
ognize the outline as an organizational scheme for written work.	+	+	
ect the main topics, subpoints, and details in a written composition.	+		
ibit unity, clarity, and coherence in written work by utilization of the line.	+		
ELOPING PARAGRAPHS			
te an expository paragraph developing a central idea.	+		
engthen paragraph writing, logically arranging ideas and thoughts in a ar, concise manner.	+	+	

Level			3.0 COMPOSITION: *Student Performance Objectives*
7	8	9	
			3.13 DEVELOPING PARAGRAPHS *continued*
		+	Expand a main idea by utilizing the various methods of paragraph deve
		+	Relate paragraphs in a composition by employing transitional expressi
			3.14 WRITING THEMES AND REPORTS
+			Develop a single idea or topic in theme writing.
	+		Decide which are the most pertinent and interesting facts for inclusi report.
	+		Utilize study skills in the preparation of written reports.
		+	Employ various means of paragraph development in order to express poi view.
		+	Develop an organizational scheme that facilitates a logical progressi of ideas.
			3.15 WRITING SUMMARIES
+	+		Employ brevity and accuracy in summarizing.
	+		Distinguish between pertinent and irrelevant ideas in a work.
		+	Recognize the tone and essence of thought in writing.
		+	Differentiate between paraphrasing and summarizing.
			3.16 DEVELOPING JOURNALISTIC WRITING
	+		Describe various types of writing found in the written media.

3.0 COMPOSITION: *Student Performance Objectives*	Domain		
	C	A	P
OPING PARAGRAPHS *continued*			
d a main idea by utilizing the various methods of paragraph development.	+		
e paragraphs in a composition by employing transitional expressions.	+		
NG THEMES AND REPORTS			
op a single idea or topic in theme writing.	+		
e which are the most pertinent and interesting facts for inclusion in a t.	+		
ze study skills in the preparation of written reports.	+		
y various means of paragraph development in order to express point of	+	+	
op an organizational scheme that facilitates a logical progression eas.	+		
NG SUMMARIES			
y brevity and accuracy in summarizing.	+		
nguish between pertinent and irrelevant ideas in a work.	+		
nize the tone and essence of thought in writing.		+	
rentiate between paraphrasing and summarizing.	+		
OPING JOURNALISTIC WRITING			
ibe various types of writing found in the written media.	+		

Level			
7	8	9	3.0 COMPOSITION: *Student Performance Objectives*
			3.16 DEVELOPING JOURNALISTIC WRITING *continued*
+			Distinguish between fact and opinion in recorded experiences and obser
		+	Compare and contrast the techniques of writing news articles with crea and expository writings.
		+	Achieve versatility in written expression by utilizing various methods of journalistic writing.
			3.2 *Creative Writing*
			3.21 WRITING DESCRIPTIVELY
+			Select appropriate subjects for descriptive writing.
+			Observe and record significant descriptive details.
	+		Employ a variety of descriptive words and phrases in writing various t of descriptions.
		+	Demonstrate understanding, appreciation and application of descriptive techniques in composition.
			3.22 EXPRESSING POINT OF VIEW
+			Explain the function of point of view in creative writing.
		+	Recognize point of view as a guide in understanding other people.
		+	Write original narratives that naturally and effectively employ variou points of view.

	Domain		
3.0 COMPOSITION: *Student Performance Objectives*	C	A	P
ELOPING JOURNALISTIC WRITING *continued*			
tinguish between fact and opinion in recorded experiences and observations.	+	+	
pare and contrast the techniques of writing news articles with creative expository writings.	+		
ieve versatility in written expression by utilizing various methods journalistic writing.	+		
riting			
TING DESCRIPTIVELY			
ct appropriate subjects for descriptive writing.	+		
rve and record significant descriptive details.	+	+	+
oy a variety of descriptive words and phrases in writing various types escriptions.	+	+	
nstrate understanding, appreciation and application of descriptive niques in composition.	+	+	
ESSING POINT OF VIEW			
ain the function of point of view in creative writing.	+		
gnize point of view as a guide in understanding other people.		+	
e original narratives that naturally and effectively employ various ts of view.	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Student Performance Objectives*
			3.22 EXPRESSING POINT OF VIEW *continued*
		+	Volunteer his own point of view in creative expression.
			3.23 WRITING CREATIVE NARRATIVES
+			Choose topics appropriate to his experience, knowledge, and understand
		+	Create characters that operate effectively within the narrative.
		+	Employ descriptive and imaginative elements to facilitate development and sustain interest in the narrative.
		+	Write dialogue appropriate to the narrative's characters, theme and to
		+	Read and revise manuscripts according to criteria of unity, coherence, clarity and relevance.
+			Write creative narratives as a satisfying means of self-expression.
+			Demonstrate ability to write neatly and legibly with minimal spelling grammatical errors.
			3.24 WRITING POEMS
	+		Select suitable subjects for poetic expression based on his feelings a experience.
	+		Employ principles of meter, rhyme and various verse forms in writing s poems.
		+	Discipline his thought and writing processes to respect the requiremen of a given poetic form.

3.0 COMPOSITION: *Student Performance Objectives*	Domain		
	C	A	P
ESSING POINT OF VIEW *continued*			
nteer his own point of view in creative expression.		+	
ING CREATIVE NARRATIVES			
se topics appropriate to his experience, knowledge, and understanding.	+	+	
te characters that operate effectively within the narrative.	+		
oy descriptive and imaginative elements to facilitate development of sustain interest in the narrative.	+		
e dialogue appropriate to the narrative's characters, theme and tone.	+		
and revise manuscripts according to criteria of unity, coherence, ity and relevance.	+		
e creative narratives as a satisfying means of self-expression.		+	
nstrate ability to write neatly and legibly with minimal spelling and matical errors.	+		+
NG POEMS			
ct suitable subjects for poetic expression based on his feelings and rience.	+	+	
oy principles of meter, rhyme and various verse forms in writing simple .	+		
pline his thought and writing processes to respect the requirements given poetic form.	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Student Performance Objectives*
			3.24 WRITING POEMS *continued*
		+	Analyze his poems to identify the technical elements that make his wri poetry.
		+	Reveal through poetry writing an appreciation of poetry as a uniquely effective medium for the creative expression of feelings.
			3.25 WRITING PLAYS
		+	Select an appropriate event or situation for dramatization.
		+	Support dialogue as the primary communicator of character and tone in dramatic writing.
		+	Apply techniques of dramatic composition to write simple dialogues, sc or plays in acceptable form.
		+	Illustrate in his writing that he appreciates the unique potential of dramatic composition for creative communication.

	Domain		
3.0 COMPOSITION: *Student Performance Objectives*	C	A	P
ING POEMS *continued*			
yze his poems to identify the technical elements that make his writing ry.	+		
al through poetry writing an appreciation of poetry as a uniquely ctive medium for the creative expression of feelings.		+	
ING PLAYS			
ct an appropriate event or situation for dramatization.	+		
ort dialogue as the primary communicator of character and tone in atic writing.	+	+	
y techniques of dramatic composition to write simple dialogues, scenes, lays in acceptable form.	+		
strate in his writing that he appreciates the unique potential of atic composition for creative communication.	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Activities and Ideas*
			3.1 Expository Writing
			3.11 WRITING LETTERS
+			Ask students to bring letters that they have received as a means of i ducing the unit.
	+		Encourage students to establish committees to write letters to differe social agencies. Replies could be discussed and displayed.
		+	Write letters to outstanding personalities.
			3.12 PREPARING OUTLINES
		+	Make sentence or topic outlines of articles found in various periodica
		+	Scramble the contents of a topical outline. Have students to unscramb information and place in correct outline form.
			3.13 DEVELOPING PARAGRAPHS
+			Ask students to bring magazines and clip pictures without the caption. Develop paragraphs reflecting their reactions and suggesting a theme.
		+	Allow students to formulate problems and write a paragraph showing a s
			3.14 WRITING THEMES AND REPORTS
	+		Establish composition workshops or clinics for practicing certain ski
		+	Show and discuss student themes by using the opaque projector.
	+		Provide a file for students to develop theme folders.

3.0 COMPOSITION: *Activities and Ideas*	Domain		
	C	A	P
ory Writing			
RITING LETTERS			
k students to bring letters that they have received as a means of introucing the unit.		+	
ncourage students to establish committees to write letters to different ocial agencies. Replies could be discussed and displayed.	+		
rite letters to outstanding personalities.	+	+	
REPARING OUTLINES			
ake sentence or topic outlines of articles found in various periodicals.	+		
cramble the contents of a topical outline. Have students to unscramble the nformation and place in correct outline form.	+		
EVELOPING PARAGRAPHS			
k students to bring magazines and clip pictures without the caption. evelop paragraphs reflecting their reactions and suggesting a theme.	+	+	
llow students to formulate problems and write a paragraph showing a solution.	+	+	
RITING THEMES AND REPORTS			
tablish composition workshops or clinics for practicing certain skills.	+		
ow and discuss student themes by using the opaque projector.	+		+
ovide a file for students to develop theme folders.	+		

Level			
7	8	9	3.0 COMPOSITION: *Activities and Ideas*
			3.14 WRITING THEMES AND REPORTS *continued*
		+	Encourage group evaluation of themes written for class.
			3.15 WRITING SUMMARIES
	+		Have students to write a short summary of the speech given by the spea at an assembly program.
	+		Have students to summarize as briefly as possible some pertinent infor given over the public address system.
			3.16 JOURNALISTIC WRITING
		+	Utilize the "Newspaper in the Classroom" program sponsored by the *Nash Tennessean.*
		+	As a group project, have students to write original newspapers.
	+		Write letters to the editors about current happenings.
		+	Ask some selected students to stage an argument or confrontation befor class. In order to check powers of observations interview fellow clas Write articles and compare variations of interpretation of the occurre
			3.2 Creative Writing
			3.21 WRITING DESCRIPTIVELY
+			Various interesting objects are positioned at points throughout the cl room. Students take 15 or 20 minutes to leave their seats and freely amine the objects, noting descriptive details. They are encouraged to lift, smell, measure, etc., prior to choosing any 3 of the objects and

	Domain		
3.0 COMPOSITION: *Activities and Ideas*	C	A	P
ITING THEMES AND REPORTS *continued*			
courage group evaluation of themes written for class.	+		
ITING SUMMARIES			
ve students to write a short summary of the speech given by the speaker an assembly program.	+	+	
ve students to summarize as briefly as possible some pertinent information ven over [illegible]e public address system.	+		
URNALISTIC WRITING			
ilize the "Newspaper in the Classroom" program sponsored by the *Nashville nnessean.*	+	+	
a group project, have students to write original newspapers.	+	+	+
ite letters to the editors about current happenings.	+	+	
k some selected students to stage an argument or confrontation before the ass. In order to check powers of observations interview fellow classmates. ite articles and compare variations of interpretation of the occurrence.		+	
Writing			
ITING DESCRIPTIVELY			
rious interesting objects are positioned at points throughout the class- om. Students take 15 or 20 minutes to leave their seats and freely ex- ine the objects, noting descriptive details. They are encouraged to touch, ft, smell, measure, etc., prior to choosing any 3 of the objects and writing	+	+	+

3.21 WRITING DESCRIPTIVELY *continued*

Level 7	Level 8	Level 9	
			a thorough description of each. As a follow-up, students may read th descriptions aloud and discuss reasons for the most popular choices.
		+	A student volunteer stands on a table or at the front of the class fo period of observation and description in detail by his classmates. S are encouraged to be very specific and write as much as they can in th allowed. They may wish to read aloud and compare their written descr
+			By writing only a *list* of single descriptive words, students describe or something in the classroom. They may read their completed lists a while the class attempts to guess the identity of the subject.
	+		Students who lack motivation to write may respond if asked to describ thing of serious interest to *them*, such as motorcycles, rock music, d etc., in their own way. A teacher's first concern should be with get them to write *something*, regardless of quality, form, etc.
		+	Students often fail to consider that description can involve much mo simply "what something *looks* like." By drawing 5 columns on their pa heading each with one of the 5 senses, students can classify objects, periences, or situations according to the sense best emphasized in the description of them. This activity helps students learn to consider relevant details in writing descriptions.

SIGHT	SOUND	TOUCH	TASTE	SMELL
a sunset	wolves howling	stroking a cat	eating assorted pieces of candy	deciding which perfume to buy

Level 7	Level 8	Level 9	
+			Groups of students can be taken out of the classroom for descriptive w sessions in different surroundings. Even a short time spent outside t

ING DESCRIPTIVELY *continued*

	Domain		
	C	A	P
orough description of each. As a follow-up, students may read their riptions aloud and discuss reasons for the most popular choices.			
udent volunteer stands on a table or at the front of the class for a od of observation and description in detail by his classmates. Students encouraged to be very specific and write as much as they can in the time wed. They may wish to read aloud and compare their written descriptions.	+	+	
riting only a *list* of single descriptive words, students describe someone omething in the classroom. They may read their completed lists aloud the class attempts to guess the identity of the subject.	+		
nts who lack motivation to write may respond if asked to describe some- of serious interest to *them*, such as motorcycles, rock music, drugs, in their own way. A teacher's first concern should be with getting to write *something*, regardless of quality, form, etc.	+		
nts often fail to consider that description can involve much more than y "what something *looks* like." By drawing 5 columns on their paper and ng each with one of the 5 senses, students can classify objects, experiences, or situations according to the sense best emphasized in the iption of them. This activity helps students learn to consider *all* ant details in writing descriptions.	+	+	+

SIGHT	SOUND	TOUCH	TASTE	SMELL
sunset	wolves howling	stroking a cat	eating assorted pieces of candy	deciding which perfume to buy

	C	A	P
s of students can be taken out of the classroom for descriptive writing ons in different surroundings. Even a short time spent outside the school	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Activities and Ideas*
			3.21 WRITING DESCRIPTIVELY *continued*
			building can greatly multiply opportunities for writing, and the chan often stimulating in itself.
			3.22 EXPRESSING POINT OF VIEW
		+	After pairing off around the room, students interview each other to d their points of view on a predetermined list of issues (youth-oriente rent, relevant). The information can then be incorporated into a wri character sketch of the person interviewed.
		+	With assistance from the teacher, two or three students prepare a sho or story to act out in front of the class. The story should involve cut conflict and sharply-divided points of view on an issue (for exam father arguing with his son about the boy's long hair.) Students are couraged to observe carefully and then write a paragraph statement of point of view expressed in the scene.
		+	After examining copies of a fact sheet concerning a recent crime, stu asked to write separate accounts of the incident from the points of v those involved: criminal, victim, police officer, witness, etc. Stu are encouraged to write just as they think the character concerned wo report the account. Follow up with discussion.
		+	Sensitivity to point of view in a creative narrative can be developed students to rewrite brief stories that present a strong point of view should be encouraged to write from the point of view of *another* chara the story without changing the story content.
			3.23 WRITING CREATIVE NARRATIVES
+			Students are given an opportunity to view a film that tells a story. teacher, having previewed the film, can stop the projector at a point

3.0 COMPOSITION: *Activities and Ideas*	Domain		
	C	A	P
ITING DESCRIPTIVELY *continued*			
ilding can greatly multiply opportunities for writing, and the change is ten stimulating in itself.			
PRESSING POINT OF VIEW			
ter pairing off around the room, students interview each other to determine eir points of view on a predetermined list of issues (youth-oriented, cur- nt, relevant). The information can then be incorporated into a written aracter sketch of the person interviewed.	+	+	+
th assistance from the teacher, two or three students prepare a short scene story to act out in front of the class. The story should involve a clear- t conflict and sharply-divided points of view on an issue (for example, a ther arguing with his son about the boy's long hair.) Students are en- uraged to observe carefully and then write a paragraph statement of each int of view expressed in the scene.	+	+	+
ter examining copies of a fact sheet concerning a recent crime, students are ked to write separate accounts of the incident from the points of view of ose involved: criminal, victim, police officer, witness, etc. Students encouraged to write just as they think the character concerned would port the account. Follow up with discussion.	+	+	
sitivity to point of view in a creative narrative can be developed by asking dents to rewrite brief stories that present a strong point of view. They uld be encouraged to write from the point of view of *another* character in story without changing the story content.	+	+	
TING CREATIVE NARRATIVES			
dents are given an opportunity to view a film that tells a story. The cher, having previewed the film, can stop the projector at a point of	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Activities and Ideas*
			3.23 WRITING CREATIVE NARRATIVES *continued*
			significant action or suspense and ask the students to write their own endings to the story. When all have finished, the film can be continu for comparison of its ending to those the students wrote. Student sto endings can be read aloud and discussed.
	+		A selection of magazine pictures, photographs, or posters is made avai for students to examine and choose one. They are then asked to write stories that do not *mention* the picture but are directly related to i visual content.
	+		Students may develop an appreciation of coherence, continuity and styl variations through *rotation writing*. With the class divided into circ groups, each student writes the first paragraph of an original adventu mystery, science fiction, or horror story. After 10 minutes, each stu passes his paper one place to the left and *adds* a paragraph to the sto has just received. The process continues until each student has his o paper and can add a closing paragraph (if necessary). Students will w read their stories aloud, and discussion can follow. (Note: This act may require more than one class period to complete.)
		+	A few minutes every day are provided for students to write on their ow subject, any style. They should be encouraged to keep all of this wri a separate notebook or folder, with assurances that the teacher will n read it unless the student so desires. Students are required *only* to the time to write something every day.
		+	After examining and discussing mimeographed selections from works with clearly distinct styles (the Bible, Shakespeare, straight news stories etc.), students adapt a familiar story (fairy tale, fable, etc.) to th characteristics of each style.

3.C COMPOSITION: *Activities and Ideas*	Domain		
	C	A	P
TING CREATIVE NARRATIVES *continued*			
nificant action or suspense and ask the students to write their own ings to the story. When all have finished, the film can be continued comparison of its ending to those the students wrote. Student story ings can be read aloud and discussed.			
election of magazine pictures, photographs, or posters is made available students to examine and choose one. They are then asked to write ries that do not *mention* the picture but are directly related to its ual content.	+	+	
dents may develop an appreciation of coherence, continuity and stylistic iations through *rotation writing*. With the class divided into circle ups, each student writes the first paragraph of an original adventure, tery, science fiction, or horror story. After 10 minutes, each student ses his paper one place to the left and *adds* a paragraph to the story he just received. The process continues until each student has his original er and can add a closing paragraph (if necessary). Students will want to d their stories aloud, and discussion can follow. (Note: This activity require more than one class period to complete.)	+	+	
ew minutes every day are provided for students to write on their own--any ject, any style. They should be encouraged to keep all of this writing in eparate notebook or folder, with assurances that the teacher will never d it unless the student so desires. Students are required *only* to use time to write something every day.	+	+	
er examining and discussing mimeographed selections from works with rly distinct styles (the Bible, Shakespeare, straight news stories, .), students adapt a familiar story (fairy tale, fable, etc.) to the racteristics of each style.	+	+	

Level			
7	8	9	3.0 COMPOSITION: *Activities and Ideas*
			3.23 WRITING CREATIVE NARRATIVES *continued*
+			A variety of writing materials, such as colored and textured papers, c felt-tip markers, chalks, etc., can be offered to help students expres feelings as well as their ideas in writing brief stories or poems.
		+	An overhead projector can be used to project an anonymous student manu for line-by-line critique by the class. This is an excellent method c working on the *mechanics* of composition.
	+		Opportunity for students to read aloud and discuss their own compositi small groups should be provided. The teacher can distribute a mimeogr guide sheet that suggests points to consider in discussing a manuscrip
			3.24 WRITING POEMS
		+	Cooperating with their teacher, students can prepare an anthology of t own poetry. Tasks such as writing, compiling, editing, illustrating, collating and binding can be done in the classroom. This activity off many opportunities for group discussion and decision making, as well a couraging quality writing and pride in publication.
	+		To help develop a sense of rhyme, students write simple narratives and transform them, with as little change as possible, into rhyming couple
+			Students enjoy writing poems that are arranged on the page to assume t shape of the poem's subject. For example, a poem about a Christmas tr written to fill a tree-shaped space on the page.
		+	Listening to currently popular songs while following the lyrics on a m graphed sheet may stimulate students to compose their own "song-type" These might actually be set to music and performed by musically inclin class members.

	Domain		
3.0 COMPOSITION: *Activities and Ideas*	C	A	P
ING CREATIVE NARRATIVES *continued*			
ariety of writing materials, such as colored and textured papers, crayons, t-tip markers, chalks, etc., can be offered to help students express their lings as well as their ideas in writing brief stories or poems.		+	+
overhead projector can be used to project an anonymous student manuscript line-by-line critique by the class. This is an excellent method of king on the *mechanics* of composition.	+		
ortunity for students to read aloud and discuss their own compositions in ll groups should be provided. The teacher can distribute a mimeographed de sheet that suggests points to consider in discussing a manuscript.	+	+	
ING POEMS			
perating with their teacher, students can prepare an anthology of their poetry. Tasks such as writing, compiling, editing, illustrating, lating and binding can be done in the classroom. This activity offers opportunities for group discussion and decision making, as well as en- raging quality writing and pride in publication.	+	+	+
elp develop a sense of rhyme, students write simple narratives and then sform them, with as little change as possible, into rhyming couplets.	+		
dents enjoy writing poems that are arranged on the page to assume the e of the poem's subject. For example, a poem about a Christmas tree is ten to fill a tree-shaped space on the page.	+	+	+
ening to currently popular songs while following the lyrics on a mimeo- hed sheet may stimulate students to compose their own "song-type" poems. e might actually be set to music and performed by musically inclined s members.	+	+	+

Level 7	Level 8	Level 9	3.0 COMPOSITION: *Activities and Ideas*
			3.24 WRITING CREATIVE NARRATIVES *continued*
+			Huge sheets of paper hung on the walls of the classroom can be used t late student interest in making their poetry a part of their environm Students can be encouraged to write freely and write "large" on previ unusable surfaces.
+			Objects like a meat grinder, scrub brush, egg-slicer, rock, or teleph be brought into the classroom for students to stare at until they tak the appearance of animals. Students then write poems or descriptions objects as animals. Poems like "Apartment House," "The Toaster," and Shovel" in *Reflections on a Gift of Watermelon Pickle* (Dunning, Luede Smith, eds.) can serve as models.
		+	A committee of students can be formed to review poems written by the and to select a limited number for special publication in the school
		+	In groups, students discuss their travel experiences and then read Sa "Chicago" as a starter for free verse that personifies a city.
			3.25 WRITING PLAYS
		+	Students explore in groups the dramatic potential of school or commun events and "happenings." They select one or two to be written as a d scene or play. Group members assume roles and improvise dialogue to tribute to the composition. When the writing is complete, the group rehearse and perform their scene for the whole class.
		+	After reading an interesting short story with strong action and chara elements, students can attempt to dramatize it by extracting and suppl menting the dialogue and organizing their writing in the form of a pl This offers an opportunity for close comparison of two distinct liter forms.

3.0 COMPOSITION: *Activities and Ideas*	Domain		
	C	A	P
ITING CREATIVE NARRATIVES *continued*			
ge sheets of paper hung on the walls of the classroom can be used to stimu- te student interest in making their poetry a part of their environment. udents can be encouraged to write freely and write "large" on previously usable surfaces.	+	+	+
jects like a meat grinder, scrub brush, egg-slicer, rock, or telephone can brought into the classroom for students to stare at until they take on e appearance of animals. Students then write poems or descriptions of the jects as animals. Poems like "Apartment House," "The Toaster," and "Steam ovel" in *Reflections on a Gift of Watermelon Pickle* (Dunning, Lueders, ith, eds.) can serve as models.	+	+	
committee of students can be formed to review poems written by the class d to select a limited number for special publication in the school newspaper.	+	+	
groups, students discuss their travel experiences and then read Sandburg's hicago" as a starter for free verse that personifies a city.	+	+	
ITING PLAYS			
udents explore in groups the dramatic potential of school or community ents and "happenings." They select one or two to be written as a dramatic ene or play. Group members assume roles and improvise dialogue to con- ibute to the composition. When the writing is complete, the group may hearse and perform their scene for the whole class.	+	+	+
ter reading an interesting short story with strong action and character ements, students can attempt to dramatize it by extracting and supple- nting the dialogue and organizing their writing in the form of a play. is offers an opportunity for close comparison of two distinct literary rms.	+	+	+

Level			3.0 COMPOSITION: *Activities and Ideas*
7	8	9	
			3.25 WRITING PLAYS *continued*
	+		Tape recorders can be used to record student dialogue for transcripti study, and discussion. Students have an opportunity to observe "real" dialogue as opposed to "book" dialogue. They may become more sensiti the problems of writing realistic dialogue in their own compositions.

3.0 COMPOSITION: *Activities and Ideas*	Domain		
	C	A	P
ING PLAYS *continued* recorders can be used to record student dialogue for transcription, y, and discussion. Students have an opportunity to observe "real" ogue as opposed to "book" dialogue. They may become more sensitive to problems of writing realistic dialogue in their own compositions.	+	+	+

Level			3.0 COMPOSITION: *Resources*	
7	8	9		
			AUDIO-VISUALS	
			FILMS	
+			3.11	*Letter Writing For Beginners* (11 Min.)
	+			*Writing Better Social Letters* (11 Min.)
+			3.12	*Writing a Good Paragraph* (11 Min.)
	+			*Building Better Paragraphs* (11 Min.)
		+		*Making Sense With Outlines* (11 Min.)
	+		3.14	*Writing Reports* (11 Min.)
	+			*How to Write Effectively* (11 Min.)
		+	3.16	*How to Read Newspapers* (11 Min.)
		+		*The Newspaper Story* (11 Min.)
		+	3.23	*The Lottery* (18 Min.)
			FILMSTRIPS	
	+		3.0	*Five Steps in Writing a Composition*
+				*Elementary Language Arts Sound Filmstrip Series*
	+			*Correcting Composition Errors* (15 filmstrip series)
		+		*Fresh Perspectives in Composition* (8 sound filmstrip series
		+		*Oral and Written Composition*

3.0 COMPOSITION: *Resources*	Domain		
	C	A	P
S			
Letter Writing For Beginners (11 Min.)	+	+	
Writing Better Social Letters (11 Min.)	+	+	
Writing a Good Paragraph (11 Min.)	+		
Building Better Paragraphs (11 Min.)	+		
Making Sense With Outlines (11 Min.)	+		
Writing Reports (11 Min.)	+		
How to Write Effectively (11 Min.)		+	
How to Read Newspapers (11 Min.)	+		
The Newspaper Story (11 Min.)	+		
The Lottery (18 Min.)		+	
IPS			
Five Steps in Writing a Composition	+	+	
Elementary Language Arts Sound Filmstrip Series	+	+	
Correcting Composition Errors (15 filmstrip series)	+		
Fresh Perspectives in Composition (8 sound filmstrip series)	+		
Oral and Written Composition	+	+	

Level			3.0 COMPOSITION: *Resources*	
7	8	9		
			FILMSTRIPS *continued*	
	+		3.0	*Main Parts of A Written Composition*
	+			*Body of a Written Composition*
	+			*Conclusion of a Written Composition*
		+		*Fundamentals of Writing*
		+		*What To Look For in Editing and Rewriting a Composition*
	+		3.12	*Organizing Your Writing*
	+		3.13	*Patterns of Paragraphs*
+			3.14	*Constructing Your Report*
	+			*Using Reports*
	+			*Organizing Reference Materials in Preparing a Composition*
		+	3.16	*News Writing*
		+	3.2	*Images and Imagination: Seeing Creatively*
+				*It's Up To You* (10 Sound filmstrip series)
			TAPES AND RECORDINGS	
+			3.0	*Listen and Think* (EDL Tapes)
			TRANSPARENCIES	
+	+	+	3.0	*Power in Composition*

3.0 COMPOSITION: *Resources*	Domain		
	C	A	P
continued			
Main Parts of A Written Composition	+	+	
Body of a Written Composition	+	+	
Conclusion of a Written Composition	+	+	
Fundamentals of Writing	+		
What To Look For in Editing and Rewriting a Composition	+		
Organizing Your Writing	+		
Patterns of Paragraphs	+		
Constructing Your Report	+		
Using Reports	+		
Organizing Reference Materials in Preparing a Composition	+		
News Writing	+		
Images and Imagination: Seeing Creatively	+	+	
It's Up To You (10 Sound filmstrip series)	+	+	
RECORDINGS			
Listen and Think (EDL Tapes)	+	+	
CIES			
Power in Composition	+	+	

Level			3.0 COMPOSITION: *Resources*	
7	8	9		
			BOOKS	
+	+	+	3.0	*Sparkling Words: 300 Practical and Creative Ideas.* Ruth
	+			*Getting Started: A Preface to Writing.* Rougies and Stock
		+		*The Lively Art of Writing.* Lucille Payne
				Writing As a Process of Discovery. Jenkinson and Seybold
		+	3.16	*Experiences in Journalism.* John Mulligan
	+		3.2	*Stop, Look, and Write.* David Sohn
			COMMUNITY RESOURCES	
		+	3.16	"Your Newspaper...And You" available from the Nashville *Tennessean* (newspaper unit assistance)
+	+	+	3.24	Artists-in-the-Schools program, Tennessee Arts Commission (poetry consultants)
			KITS AND PACKETS	
+			3.11	Letter Writing Kit (3 M Company)
+			3.2	*Imagination: The World of Inner Space* (Scholastic)
		+		*Composition Motivators II* (photo-poster series, Scholastic

3.0 COMPOSITION: *Resources*	Domain		
	C	A	P
Sparkling Words: 300 Practical and Creative Ideas. Ruth Kearney	+	+	
Getting Started: A Preface to Writing. Rougies and Stockum	+		
The Lively Art of Writing. Lucille Payne	+		
Writing As a Process of Discovery. Jenkinson and Seybold	+	+	
Experiences in Journalism. John Mulligan	+	+	
Stop, Look, and Write. David Sohn		+	
RCES			
"Your Newspaper...And You" available from the Nashville *Tennessean* (newspaper unit assistance)	+		
Artists-in-the-Schools program, Tennessee Arts Commission (poetry consultants)	+	+	
S			
Letter Writing Kit (3 M Company)	+		
Imagination: The World of Inner Space (Scholastic)	+	+	
Composition Motivators II (photo-poster series, Scholastic)	+	+	

Level			3.0 COMPOSITION: *Resources*	
7	8	9		
			TEXTS AND WORKBOOKS	
+			3.0	*Exploring English.* Guth and Schuster
	+			*Our Common Language.* Guth and Schuster
		+		*The Tools of English.* Guth and Schuster
		+		*Writing in Action.* Robert C. Meredith (text-workbook)
+			3.16	*Structures* (workbook)
		+		*Press Time* (workbook)
+	+	+	3.2	*American Education Publications Unit Books* (workbooks)
		+		*Visuals Into Words* (workbooks)
		+		*An Anthology for Young Writers.* Robert C. Meredith
	+		3.24	*Poetry: Voices, Language, Forms.* Dunning, Carrigan, Clay (text-workbook)
			PROFESSIONAL RESOURCES	
			3.0	*Ideas for Teaching English, 7-8-9.* Ruth Reeves
				Teaching Composition. Alvina T. Barrows
				A Guide for Evaluating Student Composition. S. M. Judine,
				Humanizing English: Do Not Fold, Spindle, or Mutilate. Ed and Jean Vandell, eds.

3.0 COMPOSITION: *Resources*	Domain		
	C	A	P
BOOKS			
Exploring English. Guth and Schuster	+		
Our Common Language. Guth and Schuster	+		
The Tools of English. Guth and Schuster	+		
Writing in Action. Robert C. Meredith (text-workbook)	+		
Structures (workbook)	+		
Press Time (workbook)	+		
American Education Publications Unit Books (workbooks)	+	+	
Visuals Into Words (workbooks)	+		
An Anthology for Young Writers. Robert C. Meredith	+		
Poetry: Voices, Language, Forms. Dunning, Carrigan, Clay (text-workbook)			
SOURCES			
Ideas for Teaching English, 7-8-9. Ruth Reeves			
Teaching Composition. Alvina T. Barrows			
A Guide for Evaluating Student Composition. S. M. Judine, ed.			
Humanizing English: Do Not Fold, Spindle, or Mutilate. Edward Fagan and Jean Vandell, eds.			

Level			
7	8	9	3.0 COMPOSITION: *Resources*

PROFESSIONAL RESOURCES *continued*

3.0	*English For the Junior High Years.* Stephen Dunning, ed.
	From Thought to Theme. William M. Clark
3.2	*Think With Me About Creativity.* Elliot Eisner, ed.
	On Creative Writing. Paul Engle, ed.
	Lavonne Mueller, "Stealing Apples: Creative Writing for Al Students, " *English Journal* (October, 1972), p. 1020.
	Liane Brandon, "Using Media Creatively in the English Clas *English Journal* (December, 1971), p. 1231-1233.
3.21	Michael Graves, "Fire Writing," *English Journal* (October, p. 1041.
3.23	Betty Bezzerides, "The Book That Dripped Blood," *English Jo* (October, 1972), p. 1043.

RESOURCES *continued*

English For the Junior High Years. Stephen Dunning, ed.

From Thought to Theme. William M. Clark

Think With Me About Creativity. Elliot Eisner, ed.

On Creative Writing. Paul Engle, ed.

Lavonne Mueller, "Stealing Apples: Creative Writing for All Students," *English Journal* (October, 1972), p. 1020.

Liane Brandon, "Using Media Creatively in the English Classroom," *English Journal* (December, 1971), p. 1231-1233.

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Betty Bezzerides, "The Book That Dripped Blood," *English Journal* (October, 1972), p. 1043.

TEAM TEACHING: APOLLO JUNIOR HIGH'S PLAN

Organization

The Language Arts Team at Apollo Junior High School consists of seven Language Arts teachers, one reading teacher, a full-time instructional assistant, and a full-time secretary.

The teaching day is divided into six instructional periods from 8:15 a.m. (following home room) till 2:00 p.m., including a 30-minute lunch period. Students are dismissed at 2:00, allowing teachers to plan cooperatively for the remainder of the school day. (All teacher desks are located in a single office space to facilitate intra-team planning and communication.)

All teachers teach students on all three grade levels--7, 8, and 9. Scheduling may vary from year to year, but a typical plan is to schedule 8th grade classes during the first two instructional periods. Seventh graders have Language Arts classes during periods 3 and 4, and the last two periods are devoted to the 9th grade classes.

Each student belongs to a base group assigned to a base teacher, who evaluates the student's performance and issues his report cards. Base groups contain an average of 35 students, but this large group seldom meets as a whole. Each base group is divided into two discussion groups. A letter is assigned to each discussion group to identify it and to help the student follow the daily rotation schedule.

Each student (except those assigned to reading classes) rotates weekly through three positions: study center, lab, and small-group discussion. He always meets with his base teacher in small group discussion, but may be supervised by any of the Language Arts teachers in study center. Lab activities are implemented by the instructional assistant.

The following rotation chart shows the week's progress of a given teacher's base group through the three areas:

Teacher "X"	Monday	Tuesday	Wednesday	Thursday	Friday
Discussion Group A	discussion	study center	lab	study center	study center
Discussion Group B	study center	study center	discussion	study center	lab

A 3" X 5" index card is completed for each student. It contains the following information: (a) student's name, grade level, Language Arts class period, and discussion group letter; and (b) base teacher's name.

A student's card follows him through his rotation cycle. Prior to each class period, teachers remove from a file the cards of those groups they will supervise during the period. Roll may be checked by the cards. Notations concerning a student's conduct and/or special needs can be made on his card for review by his base teacher.

The following chart shows the weekly schedule of Teacher "X". (Note: Teachers assigned to supervise the study center alternate in supervision of the testing center, which will be explained under "Study Center" below.)

	Monday	Tuesday	Wednesday	Thursday	Friday
Teacher "X"	Meet group A in discussion	Supervise study center	Meet group B in discussion	Supervise study center	Supervise study center

STUDY CENTER

Each student spends three days weekly in the study center, where he works on individual materials prepared by the Language Arts teachers. All students in the study center during a given class period work from the same general series of activity packets; however, individual ability and rate of work determine which specific packet of the series a student may be working on at a given time. Although students may work on various activities and use different materials within a study center area, they are all concerned with the same *general* topic (for example, "Folklore") on a given grade level at a given time.

Textbooks are available in each study center area, and a teacher is always present to provide information, answer questions, and assist students. When appropriate to the unit of study, supplementary resource materials may be brought into the study center for student use.

Students work at their own rate through the series of activity packets. When a student completes a packet, he presents his work to the study center teacher. If the work is accurate and complete, the student may go to the testing center for testing over the material he has completed. The test is graded, and favorable performance entitles him to receive the next packet in the activity series. If the test reveals that the student has not mastered the concept of the packet he completed, he may be asked to repeat those activities.

LAB

Lab activities are primarily audio-visual. They relate to the general topic being covered in the study center materials. Written lab exercises may be assigned to reinforce the concepts covered in a series of packets. These usually take the form of puzzles and/or word games.

Lab activities generally last for 30 minutes and are conducted by the instructional assistant. Students use the final 15 minutes of their weekly lab period to check out and return library books.

SMALL GROUP DISCUSSION

Students spend one period weekly with their base teacher in small group discussion. Discussion activities usually relate to the concepts under study in the current student activity series. Discussion group time may also be used for reading plays and developing oral communication skills. Students have an opportunity to share ideas as well as original work and projects they have prepared.

READING CLASSES

A reading class is available each period to serve students who cannot read well enough to perform the standard packet work. Students in these classes range from non-readers to those who read at approximately fourth grade level. Reading students do not follow a rotation schedule. Their classroom is self-contained, and they report there each day for remedial reading activities during their Language Arts period.

Reading students who attain a satisfactory performance level during the year may be scheduled out of the reading class and assigned to a base teacher for regular assignments.

Materials

Language Arts students do not receive an issue of assigned textbooks. Instead, a variety of textbooks are available for student use in each study center area. Students desiring to work at home may check out textbooks from the Language Arts lab at the end of each study center period.

The activity packet is the basic instructional element of the Language Arts curriculum at Apollo Junior High School. A packet consists of two or more mimeographed sheets, collated and stapled, that contain information and exercises related to a given topic. Students are able to learn the packet concept by reading the instructional information, performing any supplementary reading assignments, and completing the written exercises that follow.

Teachers prepare all of the activity packets used in a year's study on all three grade levels. These materials are grouped in units of study, such as "Folklore," "Letter Writing," and "Study Skills." To facilitate preparation of packets, the teachers have agreed to divide the primary responsibility for writing materials on each grade level. Decisions as to sequence of study, content and duration of units remain the open concern of the entire team. Packets are continually being rewritten, revised, and brought up to date. This system permits teachers to draw on many resources to explain and reinforce a concept, rather than relying on assignments in a single textbook. Packets can also be written to teach the same concept at different levels of ability and comprehension.

Students retain possession of a particular packet while they are actively working on it. Completed packets are turned in to be used by other students later.

Typing, duplicating, collating and stapling of packet material and tests is the primary responsibility of the Language Arts team secretary. She also maintains an inventory of available activities, resources, lab materials and equipment. Her duties include as well the completion of routine clerical tasks normally assigned to teachers.

Concept

The Language Arts team at Apollo Junior High School is committed to a program of serving individual students according to their particular needs. Flexibility in planning, scheduling, structuring, sequencing, and evaluating is a way of life for the team. Complete individualization of instruction is seen as a proper goal. Team members believe that *cooperative* planning and implementation of the total curriculum are essential to provide a comprehensive, efficient, totally integrated learning program in the Language Arts.

COOPERATIVE TEACHING: A PLAN AT WHARTON JUNIOR HIGH

The Language Arts faculty at Wharton Junior High School utilizes a teaching process whereby they plan cooperatively, prepare separately, share collectively, and teach individually.

Contributing to the inception of their cooperative teaching effort was the realization that they were borrowing filmstrips, newspaper clippings, and visual aids from one another to supplement units they taught in common. This sharing of their materials on a random basis led to a plan in which the teachers pooled *all* of their resources to effect a program made up of thorough, comprehensive teaching units. They set about establishing a procedure to implement their program design.

The first step was to decide which units would be taught the following year in the seventh grade school. After conferring and agreeing upon what would be taught, they then divided the unit topics among themselves--each of them selecting units which were most enjoyable, most appealing, or most challenging. Any materials they had on other units were loaned to the teacher preparing that particular area. Their task was to fully develop these units over the summer months. In the fall they were to come back with five copies of their materials (one for each teacher). The units of study were to include outlines, work sheets, tests, etc.

After distributing the units in the fall, each of them had the framework of a full year's curriculum; yet, they had done only one fifth of the work. From this point onward, they worked independently, altering the units to meet the needs of their individual classes. They utilized their resources as they saw fit and were under no obligation to present a particular unit in a prescribed way. Further, they did not present the units concurrently (except for an initial unit in study skills). As mentioned earlier, each teacher operated autonomously in the classroom, but cooperatively in planning. Because of a common planning period, they were able to analyze their needs and to anticipate and solve their problems as a group.

While this particular experience with cooperative teaching has been highly successful, critics of such a design feel that some teachers are protective of their materials and do not wish to have their work tampered with by others. Other teachers fear they will find themselves involved with a teacher who views the plan merely as an easy way to obtain lesson plans with little input of their own. Another objection to such a plan may come from the teacher who, for whatever reason, simply prefers to work alone. This, of course, is each teacher's professional perogative. Finally, older, more experienced teachers often question whether or not the work of the other members will be of the same quality as their own. All of these factors exist as possibilities, and, if all the possibilities prevail within a faculty, the plan would be destined to fail. While *total* group participation is desirable, it is by no means a prerequisite for a successful cooperative teaching experience. *If only two teachers agree to cooperate, their preparation time has been cut in half.*

The advantages of cooperative planning far outweigh its disadvantages. Not only does this effort necessitate long-range planning--which is vital to effective teaching--it also leads to a recognition of and respect for the competencies of other teachers. A natural outgrowth of this mutual respect among the Language Arts faculty is strong, professional units. The final, and perhaps the most important, advantage of cooperative teaching is that the student benefits because he is exposed to different points of view, to multiple activities, and to a greater number of choices in his learning experiences.

The cooperative teaching philosophy is one which perpetuates the idea of sharing for the mutual benefit of all--student, teacher, and quality of educational program.

THE ROTATION SYSTEM OF TEACHING: ROSE PARK JUNIOR HIGH

What is rotation teaching?

Rotation teaching, sometimes called the quarter plan, is a system of instructional organization designed to facilitate the teaching-learning process for both teachers and students. Students are assigned to a teacher for a quarter of the school year; the teacher teaches that part of the curriculum which he most likes to teach; the students "rotate" at the end of the quarter from one teacher to another. The process continues until the four quarters of a school year have been completed.

How does a teacher get to teach what he most likes?

That has to be worked out within the department of the individual school. Sometimes one must compromise.

Is this system of teaching now being used in Metro?

Yes. Rose Park Junior High has used this organizational scheme.

What were the logistics of the program at Rose Park?

Rose Park Jr. High has only ninth grade. There are four English teachers. These teachers, who share a common planning period, decided to try the rotation system of organization. The curriculum was divided into four major areas: short stories, drama, the novel, and grammar. Each teacher chose the area which he thought he could teach best. The teaching of composition was a shared responsibility.

Is this all that the curriculum included?

No, there were the following secondary units:

- Journalism
- Poetry
- Critical Thinking
- Mass Media
- The Bible as Literature
- Mythology
- Biographies/Autobiographies
- Articles/Essays
- Film-making

Each teacher chose two of the secondary units to teach during the quarter *if time allowed*. No common secondary units were taught by the different teachers.

What did the teachers do after choosing their units?

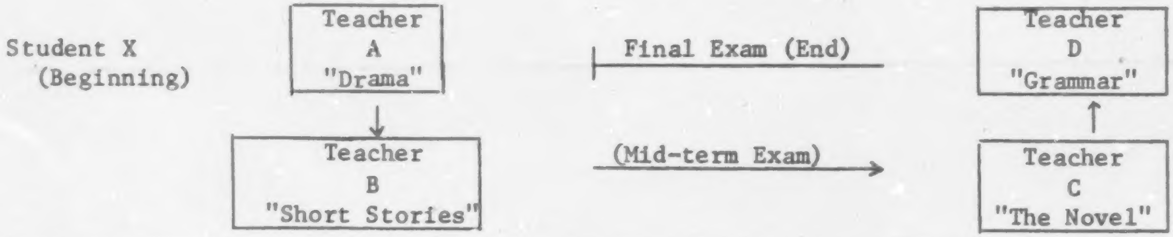
The next step was the planning. Perhaps the greatest advantage of the program was that the teachers had to plan only for *one* quarter. This meant that they needed 45 lesson plans instead of 175. The teachers, individually and collectively, planned their curricula during the summer vacation. The system-wide curriculum lab of the English department was most helpful during this planning time.

An individual teacher would use the same 45 lesson plans to teach the same units to four different groups of students. Is that correct?

In theory, yes. In practice, teachers often used the same basic lesson plans for all four quarters but with some modifications, deletions, and additions. Successful activities and methods were retained while those which had not worked well were dropped.

Let's pretend that I'm a student at Rose Park. What happens to me during the course of the year?

O.K. You are Student X who has been assigned to Teacher A. Teacher A instructs you in a unit on drama and one or two of the supplementary units if time allows. At the end of the quarter you and all your classmates move to Teacher B, who teaches a unit on short stories and supplementary units. At the end of the second quarter, which is also the end of the first semester, you take an examination which was prepared by both Teacher A and Teacher B. You then go to Teacher C, who teaches the novel plus supplementary units. For the last nine weeks, you go to Teacher D, who teaches grammar. You have studied under four teachers who were teaching their favorite units. Here is how it would look graphically.



The teachers' rooms are arranged just as they are represented in the diagram so that the students do not become confused about the order of rotation, which is counterclockwise. The student may begin with *any* teacher. Whether the student follows A, B, C, D or D, A, B, C is irrelevant.

Is there anything else about the program one should know?

Yes. A quarter of the school year is nine weeks, which means that the English department issued report cards only four times. (If a department chose to use the rotation system with three teachers, the interval would be twelve weeks and report cards would be issued at the regularly scheduled times.)

In regard to the lesson plans, teachers should design lesson plans which are flexible enough to allow for individualization. On the rotation system of organization, teachers should have excellent plans since three-fourths of their planning has been eliminated.

Finally, evaluation is a key part of the program. Students evaluate the program after each quarter and then fill out an evaluation of the entire year. These evaluations determine how the program can be changed to make it more successful. At Rose Park, students overwhelmingly endorsed the rotation system of teaching; at the same time, they offered some valid criticisms which the English department of Rose Park will consider when they go back to the curriculum lab to plan next year's program.

INDIVIDUALIZING READING INSTRUCTION

Individualizing instruction is essential in a classroom where there are students with reading difficulties. Students in a remedial class are usually reading at least two years below grade level, but there remains a great latitude of differences among these students. Most junior high remedial reading students are frustrated or no longer place any value on classroom work. Many are behavior problems. They have experienced repeated failure and negative comments and attitudes from teachers. They need patience and help.

Class size is critical in organizing a remedial reading program. No group should have over twenty students; fifteen or less is highly desirable. Be aware that even though these students read on second, third and fourth grade levels, their *interests* coincide with their age. Choosing materials on this basis is important.

Slow readers require individual attention in addition to individual interest. They need an abundance of successful experiences. Many have a "failure complex" and need encouragement and the feeling that "I can do something well." Remedial reading students need some kind of stability in their class schedule; they need to know what to expect. These students lack the endurance and skill required to work well in an unstructured, "free choice" type of learning situation. They need constant positive reinforcement.

Experienced teachers have found certain procedures and practices to be valuable. Maintaining an orderly atmosphere allows students a better opportunity to concentrate. A legal size manila folder containing all of a student's work and kept in a classroom file tends to assist the student in keeping his work organized and his materials together. A brief assignment on the board for students to begin immediately upon entering the class, sets the "mood" for the day's activities. These assignments can be workbook exercises, word games, or composition activities. At the completion of the "starter" assignment, the student is ready to begin his individualized work.

To develop an individualized program, the teacher begins by accumulating all the materials available which he feels will be suited to the ability of the students. These should be conveniently arranged in the room. Check sheets for each kit, workbook, etc., should be prepared and duplicated. As students use the materials they mark their own progress on these checksheets. A simple drawing of a chart with squares to indicate each card in the kit or page in the workbook is sufficient.

A critical step in the individualizing process is determining every student's need as far as skills are concerned. Pre-testing is essential and a sample skill test may be found in Appendix III (B). A variety of standardized tests are available from the Research and Evaluation Department of Metro Schools. After testing, appropriate materials may be chosen for each student in the room.

Students should be well-oriented to the approach that is being used in a remedial reading class and understand the necessity for their cooperation and participation in the activities. Just as the teacher must accept him, he must accept the teacher. A letter explaining the program to the parents of each child and asking for the parents' support and interest will prove valuable to the teacher and student.

In implementing a personalized program, the teacher will find extensive planning worthwhile. At individual conferences, specific assignments and check sheets can be given to students and procedures for record keeping explained. Student work must be corrected as it is completed in class. Remedial students need immediate reinforcement and re-teaching.

Once individual assignments are made, daily instruction may take several patterns. Students might be assigned to one particular kit or workbook and asked to work straight through it with periodic intervals of (1) group activities, (2) audio-visual experiences, (3) oral reading and (4) games. If a student moves too quickly to a very difficult section of a kit or workbook, the teacher should be sensitive to frustrations that may arise and offer alternative activities.

Another approach to individualizing instruction is to plan a particular type of activity for each day of the week, still providing a large enough variety of materials that students will be working on their own level. For example, Mondays might be devoted to spelling, Tuesdays and Thursdays to kits and workbooks, Wednesdays to study skills, and Fridays to reading stories, plays, or enjoying audio-visual presentations. This type of organization allows students to anticipate what will happen in class each day.

Language Arts teachers in the remedial reading classroom confront the hazard of the "lock-step" syndrome. The constant repetition, the limited skill development of the student, and an apparent lack of progress tend to erode even the best teacher's enthusiasm. Pre- and post-testing is important to show the teacher and the student what has been accomplished. A year's progress is excellent on the junior high level as these students tend to fall further and further behind. Individualization is a must, however, if any measure of progress is to be achieved.

SAMPLE LESSON PLAN

Concept(s) To Be Taught:

Paragraph unity.

Teacher Objectives: (e.g., introduce, explore, stimulate, involve, initiate, etc.)

1. Assist students in limiting the scope of a topic.
2. Provide opportunities for practicing development of a topic sentence.
3. (others)

Student Objectives: (e.g., investigate, create, develop, memorize, evaluate, respond, etc.)

1. Identify sentences as being general or specific.
2. Utilize a variety of techniques to support a topic sentence.
3. Describe transitional devices used to tie ideas together.
4. (others)

Materials:

1. Activity Package
2. Tape Recorder (Reel)
3. Overhead Projector
4. EDL Tapes "Cause and Effect" and "Main Ideas" w/worksheets
5. Pre- and Post-Tests
6. Magazines
7. Film "Writing a Good Paragraph"
8. (others)

Procedure:

1. Pre-Test; place students at appropriate level in activity package.
2. Meet with Activity I group for directed instruction; use EDL Tape "Main Ideas" w/worksheet. Utilize Scope Visuals "Finding Main Idea" (transparency and worksheet)
3. Activity II group (to library) to work with magazines in finding examples of paragraph development. Alternate with tape recorder for "Cause and Effect" tape (EDL). Use model in package to write paragraphs.
4. After studying instructions, Activity III group will utilize transitional devices in writing unified paragraphs.
5. (others)

Evaluation: (e.g., Post-Test, Continuum, Student/Teacher Conference, etc.)

SAMPLES OF PRE- AND POST-TESTS

Student learning of language skills and concepts may be easily and specifically evaluated by using pre-tests and post-tests before and after a given unit.

Performance on the pre-test will help determine which skills and concepts should be emphasized in the instruction that follows. If a student performs poorly in a given area, he needs to be taught the information or skills he lacks. The pre-test scores should be preserved for comparison with his post-test, following the unit of instruction.

Post-test performance indicates the quantity and quality of learning that has taken place. The student can see for himself that he has indeed "learned something." The teacher receives immediate and specific feedback on the effectiveness of the instruction.

Both pre-test and post-test should cover exactly the same concepts, although the wording of test items may be changed. The student should not be asked for any test performances unrelated to the unit instruction.

The following samples are examples of a pre-test and a post-test to be used with a unit on nouns. For brevity, only two examples of test items are included in most sections. More should be added to allow for adequate testing of specific concept learning.

Pre-Test on NOUNS

(for use with a separate answer sheet)

I. RECOGNIZING NOUNS

A. In the blanks on your answer sheet write the letters of the words which are nouns in each sentence.

1. Many people come to Nashville to visit Opryland.
A B C D E F G H

2. Spring always brings soft winds, bright flowers, and rainy days.
A B C D E F G H I J

B. On your answer sheet write A if the noun is abstract and C if the noun is concrete.

1. happiness

2. school

C. If the noun is common, write C on your answer sheet. If it is proper, write P.

1. Percy Priest Lake

2. singer

D. On your answer sheet write T if the statement is true and F if it is false.

1. Common nouns should always be capitalized.
2. A noun is always one word.
3. A, *an*, and *the* are nouns.
4. Nouns often end in -ed, -ly, and -er.
5. Nouns often end in -s, -es, and -ment.

II. SUBJECTS OF SENTENCES

A. In the blank on your answer sheet write the simple subject of each sentence.

1. Under the tree were six brightly colored lawn chairs.
2. A few of the horses were solid white.

B. If the complete subject is correctly underlined in each sentence below, write *yes* on your answer sheet. If it is incorrectly underlined, write *no*.

1. Under the desk was a science book.
2. A large black cloud dropped rain on the city.

C. Write T if the sentence is true and F if it is false.

1. A sentence can only have one subject.
2. A subject always comes before the verb.
3. Some sentences do not have subjects.
4. Subjects must be nouns or pronouns.
5. Subjects can be singular or plural.

III. DIRECT OBJECTS

If the sentences below have direct objects, write them in the proper blanks on your answer sheet.
If there is no direct object in a sentence write *none* in the blank.

1. Janie drank the water in one gulp.
2. The Christmas tree was bright and cheerful.

IV. INDIRECT OBJECTS

If the sentences below have indirect objects, write them in the blanks. If there is no indirect object, write *none*.

1. We sent a gift to a sick friend.
2. Susan sang the baby a lullaby.

V. PREDICATE NOUNS

Follow the same directions you followed in III and IV, this time writing predicate nouns.

1. Lassie is a well-trained animal.
2. John F. Kennedy became president in 1960.

VI. NOUNS IN DIRECT ADDRESS

A. If the sentences below contain a noun in direct address write *yes*. If not, write *no*.

1. Susan, bring my sewing basket here.
2. I told Al that I liked spaghetti.

VII. APPOSITIVES

A. If you find an appositive in a sentence below, write it in the blank on your answer sheet. If there is no appositive, write *none*.

1. I sent the money to Becky, our treasurer.
2. I like hamburgers with onions and pickles.

B. By using appositives make one sentence out of each set. In order to be correct, your sentence must contain an appositive.

1. Miss Carson is our music teacher. She is a very strict person.
2. Mary likes to sew. She is a talented person.

VIII. PREPOSITIONAL PHRASES

A. Can each word below be used as a preposition? Write *yes* if it can and *no* if it cannot.

1. near 2. watch 3. into 4. it

B. On your answer sheet you will see two columns. One is headed *Preposition* and the other *Object of Preposition*. Locate the preposition and object of the preposition in each sentence and write them on your answer sheet.

1. William Tell shot the apple from his son's head.
2. Sam walked along the road whistling.

IX. GENERAL USAGE

As a final check, study the following sentences. The nouns are numbered. You are to decide how each numbered noun is used in the sentence. On your answer sheet opposite the number of the noun, write

A. if it is a subject
B. if it is a direct object
C. if it is a predicate noun
D. if it is an indirect object
E. if it is an appositive
F. if it is the object of a preposition

My uncle gave me a special stamp.
1 2 3

Engineers build bridges and often design great buildings with thirty or forty stories.
4 5 6 7

Tom, my friend, is captain of the baseball team.
8 9 10 11

Dan threw some crumbs to the birds.
12 13 14

Dan threw the birds some crumbs.
15 16 17

Post-Test on NOUNS

I. RECOGNIZING NOUNS

A. If the nouns below are concrete, write C. If they are abstract, write A.

__________ house   __________ sadness

B. If the following nouns are common, write C. If they are proper, write A.

__________ Old Hickory Lake   __________ calendar

C. How many nouns are in each sentence?

________Jane and her sister look alike.
________After dinner Mom washed the dishes and let the pans soak.

D. Some of the words below are clues to spotting nouns. After each word write *yes* if it is a *clue* word and *no* if it is *not*.

a ______   some ______   when ______   many ______   our ______
the ______   an ______   before ____   I ________   and ______

II. SUBJECTS OF SENTENCES

A. In each sentence below find the simple subject and write it on the line.

__________________ The car with the rally stripes belongs to me.
__________________ After the rain we saw a huge rainbow.

B. If the sentences below have compound subjects, write *yes*. If they do not, write *no*.

______________ The old clock chimes, strikes and gongs every hour.
______________ The small boys and their scoutmaster camped out overnight.

C. In each of the sentences below *circle* the complete subject and *underline* the simple subject.

People from all parts of the country come to Nashville every summer.

After the game the entire team went to Shoney's for dinner.

III. DIRECT OBJECTS

Some of the following sentences contain direct objects and some do not. If a sentence contains a direct object, write it on the line. If the sentence does not contain a direct object, write *none*.

____________________ The fire engine battled the fire for an hour.
____________________ That man is my father's best friend.

IV. INDIRECT OBJECTS

If the following sentences contain indirect objects write them in the blanks. If there is no indirect object in a sentence, write *none*.

____________________ Susan sang the baby a lullaby.
____________________ The dog bit the child and ran away.

V. PREDICATE NOUNS

If the sentences below have predicate nouns, write them in the blanks. If a sentence does not have a predicate noun, write *none*.

____________________ My favorite sports are baseball and football.
____________________ My brother hired a carpenter to do the work.

VI. NOUNS IN DIRECT ADDRESS

If the sentence has a noun in direct address, write the noun. If it does not have a noun in direct address, write *none*.
____________________ Susan, bring my sewing basket here.
____________________ I told Al that I liked spaghetti.

VII. APPOSITIVES

A. If there is an appositive in the sentence, write it. If the sentence has no appositive, write *none*.

______________________ I sent the money to Becky, our treasurer.
______________________ My sisters are Laura and Elaine.

B. In the blanks below, you are to write 4 original sentences which contain appositives.

1. ____
2. ____
3. ____
4. ____

VIII. PREPOSITIONAL PHRASES

A. In the blank below, write a sentence which has a prepositional phrase. Circle the prepositional phrase and *underline* the object of the preposition.

____
____

B. In the blank below write a sentence which has 2 prepositional phrases. Circle each phrase and *underline* each object of a preposition.

____
____

C. Locate the prepositional phrases in the sentences below and on the line beside the sentence write the *object* of the preposition. If there is none write *none*.

____________________ William Tell shot the apple from his son's head.
____________________ I did my homework before supper so that I could play outside.

Pre- and Post-Test for READING SKILLS

This *abbreviated* Language Arts Skills test is designed according to the *Reading Skills Ladder* and consequently moves from easy to difficult reading skills. It can be a tool for diagnosing specific skill deficiencies and helpful in preparing an individualized program of instruction. Using this as a post-test also will provide a quick measure of student and teacher accomplishment. A computerized answer sheet can be used with this type of test. (Specific skills being tested appear in parentheses.)

I. Directions: The teacher will call out one word from each group. Mark the correct letter for that word on your answer sheet. (220 Basic Sight Words)

1. (A) best (B) both (C) buy (D) *before* (E) because
2. (A) must (B) *much* (C) myself (D) many (E) may

II. Directions: As the teacher pronounces a word, mark the correct letter for the vowel sound which you hear in the word. (Using phonetic analysis)

3. (A) ā (B) ĕ (C) ī (D) ŏ (E) ū (hŏt)
4. (A) ă (B) ē (C) ĭ (D) ō (E) ŭ (jēep)

III. Directions: As the teacher pronounces each word, mark the letter for the sound which begins each word. (Using phonetic analysis)

5. (A) h (B) j (C) d (D) f (E) g (first)
6. (A) c (B) s (C) r (D) b (E) t (catch)

IV. Directions: As the teacher pronounces a word, mark the letter for the sound which comes at the end of the word. (Using phonetic analysis)

7. lamb (A) d (B) n (C) m (D) b (E) p
8. scram (A) p (B) b (C) d (D) m (E) n

V. Directions: Mark the prefix in each of the words below. (Using structural analysis)

9. prepare (A) are (B) pare (C) pre
10. inactive (A) in (B) act (C) ive

VI. Directions: Mark the suffix in each of the words below. (Using structural analysis)

11. incapable (A) in (B) cap (C) able
12. comforting (A) fort (B) ing (C) com

VII. Directions: Mark the consonant blend in each word below. (Using structural analysis)

13. break (A) ak (B) ea (C) br
14. when (A) he (B) wh (C) en

VIII. Directions: Mark the correct syllable division for each of the words below. (Using structural analysis)

15. fullback (A) full/back (B) ful/lback (C) fullb/ack
16. duet (A) d/uet (B) du/et (C) due/t

IX. Directions: In each paragraph below, the underlined word may be new or strange. Select the best meaning for the underlined word from the choices given. (Contextual clues)

17. What an awful punishment for Susan! The wicked witch, unable to touch her or strike her, had *marooned* her on this lonely island far from shore. What would she eat, and how could she ever get back home without a boat?

(A) tied up (B) whipped (C) left all alone (D) starved

18. The king counted the coins eagerly, for he was a very *avaricious* man. He loved gold more than anything else in the world, and he wanted more and more of it. Already he was the richest man in the country.

(A) rich (B) greedy (C) needy (D) eager

X. Directions: Choose the word in each line which means the same or nearly the same as the first word. (Vocabulary building)

19. penny (A) heavy (B) fence (C) shell (D) coin (E) soft
20. plough (A) bread (B) bird (C) implement (D) illness (E) accuse

THE STRANGERS

1 More than a thousand years ago, some people known as Maoris (ma' ō rēz) lived in Polynesia. Polynesia is a group of many small islands in the Pacific Ocean. These islands are warm and pleasant.

2 Why would people leave islands like these and sail off for another land, where everything would be strange and new? No one knows, but this is what the Maoris did. They left their islands and sailed across the Pacific in canoes. They landed in New Zealand, more than a thousand miles away.

3 Life in New Zealand was very different. The Maoris had to learn to hunt new animals for food. They had to learn to weave flax into cloth. They had to learn many new things to stay alive in the new land.

4 Maoris still live in New Zealand. But they have not forgotten they came as strangers. One of their dances tells how the Maoris sailed the ocean to find their new home. Maoris today still remember that they came from another land long ago.

XI. MAIN IDEA

21. The main idea of the whole story is that

a. New Zealand was a cold and unpleasant country.
[✓ b.] The Maoris came from Polynesia to New Zealand.
c. The Maoris found New Zealand was like Polynesia.

XII. SUPPORTING DETAILS

22. The islands of Polynesia are in the

A. Indian Ocean
B. Atlantic Ocean
[✓ C. Pacific Ocean]
D. Arctic Ocean

XIII. Organizing Facts: Arrange the five events below in the order in which they occurred in "The Strangers." Mark the letter for which event happened first beside #23.

23 - 27

(2) A. The Maoris left Polynesia and crossed the Pacific in canoes.
(5) B. Today the Maoris still remember their old home of Polynesia.
(1) C. The Maoris people lived in Polynesia.
(4) D. The Maoris learned to hunt new animals and weave flax into cloth.
(3) E. The Maoris people settled in New Zealand.

XIV. INFERRING MEANING

28. The story does not say this, but from what we have read, we can tell that

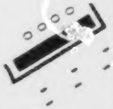
A. People dance all the time in New Zealand.
B. People should never leave their own country.
[✓ C.] People can make a new life in a strange land.

Chart of Methods and Involvement Activities

Method	Description	Procedure	Values	When to Use
Brain Storming	Leader calls upon the group to contribute to the solution of a problem. Problem should be something that will motivate the group. Ideas are expressed in a climate of complete freedom. No contribution is rejected.	▪ The subject matter is described. ▪ Time period is specified. ▪ All contributions are recorded.	Creates a climate of free expression, emphasis on ideas only, so each member can "think up a storm."	When a group is ready to be very creative, daring, and adventuresome; when it is up against a blank wall and needs new ideas.
Buzz Groups	Leader poses a topic for discussion. Group is divided into smaller groups. Each group has a leader and recorder. All contributions are recorded and brought back to the entire group at the end of the discussion period.	▪ Set the topic. ▪ Divide groups and select leaders. ▪ Provide each group with a discussion outline. ▪ Set time for discussion. ▪ Call groups back together and make known contributions.	Provides time and climate for every person to state ideas, ask questions, and think through the question; gets 100% participation.	When everyone has the urge to talk; when group members seem to be stymied or reluctant to express their ideas.

Chart of Methods and Involvement Activities

	Procedure	Values	When to Use	When Not to Use
n the tion oblem ing te s are li- tri- ed.	▪ The subject matter is described. ▪ Time period is specified. ▪ All contributions are recorded.	Creates a climate of free expression, emphasis on ideas only, so each member can "think up a storm."	When a group is ready to be very creative, daring, and adventuresome; when it is up against a blank wall and needs new ideas.	When a group has already come to a decision.
opic Group Each r l con- cord- ck to at s-	▪ Set the topic. ▪ Divide groups and select leaders. ▪ Provide each group with a discussion outline. ▪ Set time for discussion. ▪ Call groups back together and make known contributions.	Provides time and climate for every person to state ideas, ask questions, and think through the question; gets 100% participation.	When everyone has the urge to talk; when group members seem to be stymied or reluctant to express their ideas.	If the group has moved into deep discussion or is dealing in technical matters that do not need opinions.

Method	Description	Procedure	Values	When to Use
Panel 	A group of four to eight persons who have special knowledge of the topic sit at a table in front of the audience and hold an orderly and logical conversation on an assigned subject guided by a moderator. (It becomes a panel-forum if the audience directs questions to panel.) The moderator closes with a summary.	• Enlist the panelists well in advance. • Ask each to talk for five or ten minutes. • Summarize the efforts. • Allow group to question.	Brings a variety of knowledge - agreements and disagreements - to the group; audience can identify with various panel members.	To introduce a new topic; to help a stymied group regain its perspective by considering different views of a subject in an orderly and logical conversation.
Circular Response 	Leader and group are seated in a circle. After topic of consideration is introduced, leader invites person on his right to express his views on the subject. He is followed by the next person on his right, and so on, around the circle until every person has had an opportunity to speak. A person may speak more than once, but only in his turn.	• Leader introduces topic. • Each speaker comments in turn.	Provides equal opportunity for each group member to express an opinion; puts brakes on argumentative members and encourages timid ones to speak.	When group is dealing with a controversial issue; when it is difficult to get group participation.

	Procedure	Values	When to Use	When Not to Use
o ledge at a the an al n guided It be- um i- o ator mary.	• Enlist the panelists well in advance. • Ask each to talk for five or ten minutes. • Summarize the efforts. • Allow group to question.	Brings a variety of knowledge - agreements and disagreements - to the group; audience can identify with various panel members.	To introduce a new topic; to help a stymied group regain its perspective by considering different views of a subject in an orderly and logical conversation.	If a group is assembling for the first time; if the members have had a thoroughly satisfying discussion of the subject.
are e. n- ro- ites ht ews e e s n A ut only	• Leader introduces topic. • Each speaker comments in turn.	Provides equal opportunity for each group member to express an opinion; puts brakes on argumentative members and encourages timid ones to speak.	When group is dealing with a controversial issue; when it is difficult to get group participation.	When group is larger than 15-18; when majority of group is inadequately informed about subject of discussion.

Method	Description	Procedure	Values	When to Use
Paired-Reading Review	Two persons are assigned a body of reading which they read separately before the session. During the session they discuss the reading content before a third person interviews them, relating their reading to the subject.	• Select pairs • Make assignments • Set time for discussion • Interview	Makes possible advance preparation for bringing resource material to the group; helps involve the groups through listening.	When the resource material is limited or is difficult to read or understand.
Role-Play	A group of "players" act out a given situation dealing with a specific problem confronting the group. Each player plays the part of a person and tries to say and act as he believes the person described in his role would.	• Select characters • Indicate clearly the part each will play • Stop action while the presentation is interesting • Follow the activity with discussion of observations	A non-threatening way of dealing with emotional situations; authentic because it is spontaneous, never rehearsed. Participants come to better understand others through this method.	When a group needs to have some real data about its own life, not something from outside itself.

n	Procedure	Values	When to Use	When Not to Use
as- f hey be- n. ion e be- rson , read- ect.	• Select pairs • Make assignments • Set time for discussion • Interview	Makes possible advance preparation for bringing resource material to the group; helps involve the groups through listening.	When the resource material is limited or is difficult to read or understand.	When there is no one available who can make a stimulating presentation.
yers' ng ting e n and d act the d in	• Select characters • Indicate clearly the part each will play • Stop action while the presentation is interesting • Follow the activity with discussion of observations	A non-threatening way of dealing with emotional situations; authentic because it is spontaneous, never rehearsed. Participants come to better understand others through this method.	When a group needs to have some real data about its own life, not something from outside itself.	If a group is extremely tired and its emotions seem on edge, role-playing could easily get out of hand.

METHODS AND ACTIVITIES

Bulletin boards
Cartoons
Chalkboard
Charts and graphs
Choral speaking
Collecting
Committee or group work
Cooking with recipes
Crossword puzzles
Current events
Debates
Diaries
Dioramas
Discussions and conferences
Dolls
Dramatics
Exhibits
Experiments
Films
Filmstrips
Flannelboards
Flashcards
Games
Hall of Fame
Hobbies
Interviews
Jigsaw puzzles
Listening activities
Mobiles
Mock panels, broadcasts and telecasts
Modeling in various media
Models
Murals and montages
Music
Newspapers and magazines
Notebooks
Open textbook study
Panels and roundtables
Pen pals
Photographs
Pictures
Plays
Posters
Problem-solving and case studies
Puppets
Questioning
Reading
Records
Reporting
Reproductions
Role-playing or socio-drama
Sandtables
School affiliations
Scrapbooks (individual or class)
Service Projects
Sewing
Slides
Source materials
Story-telling
Surveys
Talks by pupils, teachers, and visitors
Tape recordings
Television
Tests
Textbooks
Time lines
Transparencies
Trips
Word association
Workbooks
Writing in a variety of ways

EVALUATION TECHNIQUES

CONTRACTS. A required amount of work, pre-determined by the teacher, is offered to the student for a grade of A, B, or C. The student decides which grade he will strive for and then must complete all the criteria for that grade.

STUDENT CHECKLISTS. This is a sequential evaluative measure which the teacher uses to check the student's progress intermittently until the conclusion of a unit. Activities may be marked *commendable, acceptable, unacceptable.* (This method works best when deadlines for the tasks are given.)

SAMPLING. All questions about all facts, principles, and concepts are not asked. Rather choose a sample of these things to be used in oral questioning of the student. Try to determine from the sample how he would react to the total set of items involved in a concept. This method may be used to appraise individual performance or the effectiveness of an instructional unit.

GROUP ACTIVITIES. The teacher evaluates the mastery of material by the student's performance with other students. A point system is useful here.

Examples:
(panels, debates, small groups)

STUDENT CONFERENCES. The teacher discusses--in private--the student's progress and records a narrative evaluation.

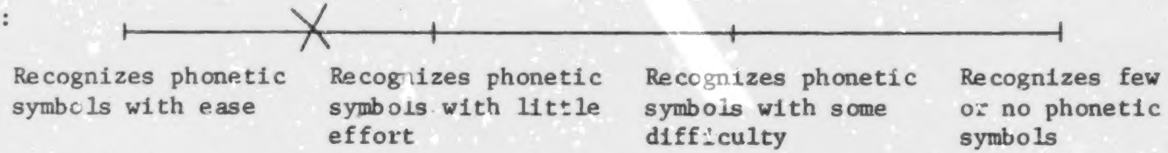
COOPERATIVE EVALUATION. Integrates *teacher and student* appraisal in judging the student's performance for his final grade.

STUDENT EVALUATION. The *student grades himself*. This method demands strict adherence to predetermined criteria agreed upon by the teacher and the student *before* the evaluation takes place. This is especially good for projects and other psychomotor activity.

CONTINUUM. A *human continuum* may be used as a pre- and post- measurement. For example, have students form a line around the room indicating low to high interest in a given area. Hopefully, those in the low interest area will move farther up the continuum at the conclusion of the unit. (This type of continuum is helpful for encouragement of student expression of ideas, values, attitudes, interests, etc. Example: Have students stand in a continuum representing their personalities from introvert to extrovert. These also serve as good ice-breakers and warm-up activities.)

A *line continuum* offers extremes of performance.

Example:


Recognizes phonetic symbols with ease
Recognizes phonetic symbols with little effort
Recognizes phonetic symbols with some difficulty
Recognizes few or no phonetic symbols

INTERVIEW. Particularly valuable in determining changes taking place in attitudes, interests, appreciation, and the like.

OBSERVATION. Personal and social adjustment is easily and validly appraised through observation under conditions in which social relationships are involved.

STUDENT ATTITUDE INVENTORY

The following Student Attitude Inventory is one devised by a group of teachers at Apollo Junior High School to gain information about their students and their school. Scanning sheets that can be graded by the Metro Schools Data Processing division are available in the Metro Warehouse and listed in the catalog kept in each school office. Arrangements for obtaining results from tests may be made with the Data Processing office.

	Strongly Agree	Agree	Disagree	Strongly Disagree
1. Students are given enough freedom in choosing their school subjects.				
2. I do a good job of studying.				
3. I can depend on a teacher to help me.				
4. I understand the reasons behind school rules.				
5. I do as well as my friends in school.				
6. I feel safe at school.				
7. Teachers don't talk with me about things I do best.				
8. It is hard for me to make friends.				
9. At least one teacher in this school has done something special for me.				
10. The report card grading system helps me do my best work.				

	Strongly Agree	Agree	Disagree	Strongly Disagree
11. I am unhappy at school.				
12. Teachers are friendly to me outside of class.				
13. It is easy for me to get along with teachers.				
14. Time spent in school is worthwhile.				
15. I feel good about the work I do in school.				
16. Teachers tell me when I do a good job.				
17. I feel that I am an important member of this school.				
18. The guidance counselor is interested in what I have to say.				
19. I feel that there is a teacher that I can really talk with in school.				
20. I think about quitting school.				
21. I am accepted by a group of friends.				
22. My teachers are willing to help me with my problems.				
23. I have friends at school who will stick by me.				
24. My school subjects interest me.				
25. The guidance counselor doesn't try to understand me.				

	Strongly Agree	Agree	Disagree	Strongly Disagree
26. I have a friend whom I can trust to keep my secrets.				
27. My teachers have helped me feel more confident.				
28. Making friends at this school is easy.				
29. Teachers are too busy to spend extra time to help me with my school work.				
30. I am afraid to be in the halls or restrooms without a friend.				
31. I look forward to seeing my friends at this school.				
32. I don't like my school subjects.				
33. I don't have any friends at this school.				
34. Teachers care about the opinions of students.				
35. I feel uncomfortable when I am in school.				
36. I enjoy school.				
37. I do as well as I can in school.				
38. The guidance counselor helps me with my problems.				
39. Teachers care about the problems of students.				
40. People pick on me at school.				

	Strongly Agree	Agree	Disagree	Strongly Disagree
41. I hate school.				
42. I often feel ashamed of myself.				
43. I feel that my fellow students respect teachers in this school.				
44. Teachers in this school are concerned about my safety.				
45. School will help me in the future.				
46. I like being the way I am.				
47. Teachers want students to be successful.				
48. I can be trusted.				
49. I feel free to discuss a personal problem with the guidance counselor.				
50. Teachers recognize students when they have done a good job.				
51. I could learn just as much even if I don't come to school every day.				
52. Sometimes I give up trying in school.				
53. I think my teachers enjoy this work.				
54. Students in this school make new students feel welcome.				
55. I feel left out of things at school.				

	Strongly Agree	Agree	Disagree	Strongly Disagree
56. I respect the teachers in this school.				
57. Students have enough freedom in this school.				
58. I am often at fault when something goes wrong at school.				
59. I receive more criticism than praise from my peers.				
60. I don't know the guidance counselors in this school.				
62. I know what I can do well.				
63. Teachers don't like students in this school.				
64. I like the after-school activities.				
65. Teachers are fair in grading me.				
66. Teachers expect too much of me.				
67. I would rather come to school than stay home.				
68. I feel that my homeroom teacher is definitely interested in me as an individual.				
69. I feel my fellow students don't respect the aides in this school.				
70. It is not easy for me to talk to my homeroom teacher.				

	Strongly Agree	Agree	Disagree	Strongly Disagree
71. Aides don't know what help students need.				
72. I feel free to discuss a personal problem with my homeroom teacher.				
73. Students should listen to the aide as well as to their teacher.				
74. I can talk about my real feelings with my homeroom teacher.				
75. An aide is sometimes as helpful as a teacher.				
76. I don't have enough time with my homeroom teacher.				
77. Aides enjoy helping students in the classroom.				
78. My homeroom teacher has helped me with my school problems.				
79. I feel there is an aide who is definitely interested in me.				
80. I usually know what is expected of me.				
81. The librarian is helpful to me in finding books in the library.				
82. The library has the kinds of books I like.				
83. The library has many good magazines.				
84. I can go to the library when I need to go.				

LANGUAGE ARTS TEXTBOOK ADOPTIONS GRADES 7-9, 1971-1976

GRADE	TITLE	PUBLISHER	LEVEL	RA
7	*New Worlds Ahead (Literature)*	Harcourt, Brace and Jovanovich 1969	Basic	1
7	*Projection in Literature*	Scott Foresman 1967	Standard Advanced	1
7	*Elements of English (Language)*	Ginn & Co. 1970	Basic Standard Advanced	1
7	*Basic Spelling Keys*	J. B. Lippincott 1967	Basic Standard Advanced	35
7-9	*Intermediate Dictionary of American English*	Holt, Rinehart, Winston	Regular Edition	35
8	*New Worlds of Reading (Literature)*	Harcourt, Brace and Jovanovich 1969	Basic	1
8	*Counterpoint in Literature*	Scott Foresman 1967	Standard Advanced	1
8	*Elements of English (Language)*	Ginn & Co. 1970	Basic Standard Advanced	1
8	*Basic Spelling Keys*	J. B. Lippincott Co. 1967	Basic Standard Advanced	35

LANGUAGE ARTS TEXTBOOK ADOPTIONS GRADES 7-9, 1971-1976

	PUBLISHER	LEVEL	RATIO	PRICE
d (Literature)	Harcourt, Brace and Jovanovich 1969	Basic	1 PP	3.15
iterature	Scott Foresman 1967	Standard Advanced	1 PP	4.05
lish	Ginn & Co. 1970	Basic Standard Advanced	1 PP	4.20
Keys	J. B. Lippincott 1967	Basic Standard Advanced	35 PR	2.07
ctionary of h	Holt, Rinehart, Winston	Regular Edition	35 PR	3.99
ading	Harcourt, Brace and Jovanovich 1969	Basic	1 PP	3.15
Literature	Scott Foresman 1967	Standard Advanced	1 PP	4.08
ish	Ginn & Co. 1970	Basic Standard Advanced	1 PP	4.20
eys	J. B. Lippincott Co. 1967	Basic Standard Advanced	35 PR	2.07

GRADE	TITLE	PUBLISHER	LEVEL	RA
8-9	*The Art of Speaking (Speech)*	Ginn & Co. 1970	Basic Standard Advanced	1
9	*New Worlds of Literature*	Harcourt, Brace and Jovanovich 1970	Basic	1
9	*Outlooks Through Literature*	Scott Foresman 1968	Standard Advanced	1
9	*Voices in Literature, Language, Composition (Book I: adopted in the ninth grade as a language text)*	Ginn & Co. 1969	Basic Standard Advanced	1
		ADOPTED READING TEXTS		
7	*Open Highways*	Scott Foresman 1967	Below Basic	1
8	*Open Highways*	Scott Foresman 1967	Below Basic	1
9	*Reading 360 (Level 14)*	Ginn & Company 1973	Below Basic	1

NOTE: The textbook committee highly recommends the workbook *Guidebook for Better* for use with seventh grade reading students. This is a consumable, supplem resource and could not be placed on the list for adoptions.

	PUBLISHER	LEVEL	RATIO	PRICE
ing (Speech)	Ginn & Co. 1970	Basic Standard Advanced	1 PP	3.15
terature	Harcourt, Brace and Jovanovich 1970	Basic	1 PP	3.30
	Scott Foresman 1968	Standard Advanced	1 PP	4.50
ture, *ition* *d in the* *language*	Ginn & Co. 1969	Basic Standard Advanced	1 PP	4.98

ADOPTED READING TEXTS

	Scott Foresman 1967	Below Basic	1 PP	4.23
	Scott Foresman 1967	Below Basic	1 PP	4.23
l 14)	Ginn & Company 1973	Below Basic	1 PP	4.88

ok committee highly recommends the workbook *Guidebook for Better Reading*
th seventh grade reading students. This is a consumable, supplementary
nd could not be placed on the list for adoptions.

SUPPLEMENTARY MATERIALS

The following materials are supplementary to the regularly adopted textbooks and are available in each school according to yearly requests that have been made from the school to the central Language Arts office. Because the annual inventory list is always changing and the needs of schools vary, not every resource will necessarily be available in every school.

READING MATERIALS

Grolier Reading Attainment System
Reader's Digest Skillbuilders (Level 5, Part I and Part II; Level 6, Part I and Part II)
Reading for Meaning (Level 5, Grade 7; Level 6, Grade 8)
Reading for Understanding
SRA Reading Laboratory IIIa, IIIb, IVa
Tactics in Reading I (Box)
Wide World (Reading Skills I)
High Roads (Level 4, Grade 7)
Sky Lines (Level 5, Grade 8)
Scope Visuals
Dino and Other Plays (7)
Teacher, Teacher and Other Plays (8)
Building Reading Power Kit

WEBSTER READING CLINIC

Imagination Unit (7)
Action Unit (8)
Loyalties (9)
Reluctant Reader (6-7) (8-12)

LANGUAGE AND COMPOSITION

Stop, Look, and Write
Jobs in Your Future
SRA *Power in Composition*
Discovering Your Language

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LANGUAGE AND COMPOSITION *continued*

The Uses Of Language
Word Puzzles and Mysteries
Dimensions
Across and Down (Word Skills I)
Voices (transparencies)
English 2200: Programmed Instruction
Audio-Lingual English Series (1 set per school)
English Can Be Easy
No Time for Sergeants and Other Plays

LITERATURE

Steps to Better Reading I (7), II (8), III (9) (Programmed text)
Ten Top Short Stories
Teen Age Tales, Books A, B, C
Man (Preview Set)
Mythological maps: *Aeneid* and *Odyssey*
Pictorial Map of American Literature
Pictorial Map of English Literature
Glossateer of World Literature
Paperbacks: Set I, II, III
Bulfinch's Mythology
Map of Literary London
Superboy/Supergirl (7)
Fortune-Telling Unit (8)

RECORDINGS

Many Voices (7, 8, 9)
Romeo and Juliet
Poems and Tales / Edgar Allan Poe
Poems for Children / Carl Sandburg
Tom Sawyer's Adventures with Injun Joe / Mark Twain
The Reluctant Dragon
Sounds of Animals

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RECORDINGS *continued*

Sounds of Carnival
Anthology of Negro Poets in the USA
God's Trombones
Understanding and Appreciation of Poetry

STUDY MATERIALS

Webster's *Student Dictionary*
Roget's *Thesaurus*
EDL Study Skills Kit DDD (7), EEE (8)
Webster's Third New International Dictionary of the English Language
Random House Dictionary of the English Language

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